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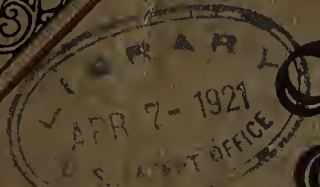


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Leading Trade Journal of the World
in the Printing & Allied Industries

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VOL. 67, No. 1

APRIL, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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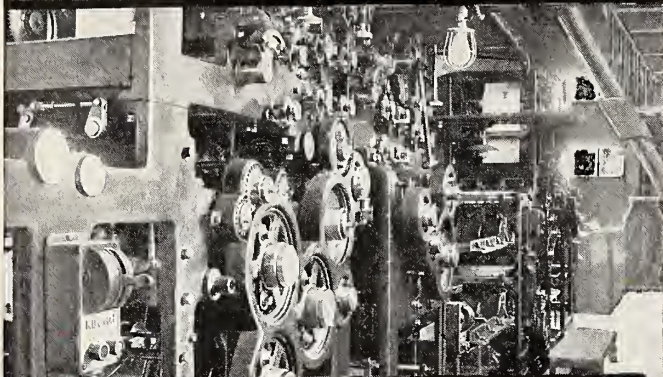
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VOL. 67, No. 2

MAY, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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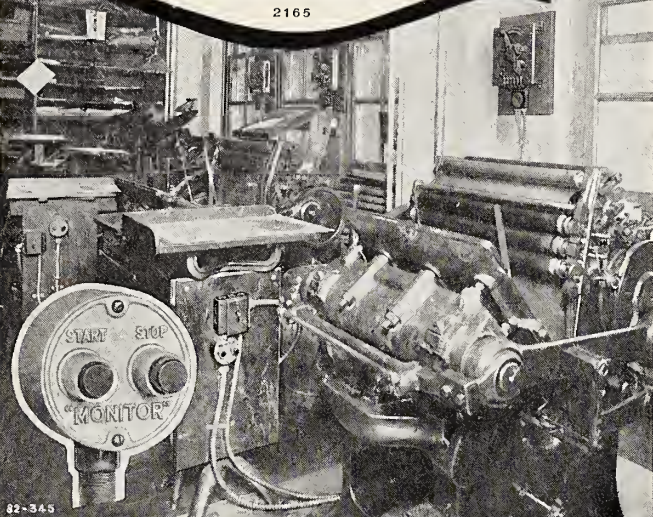
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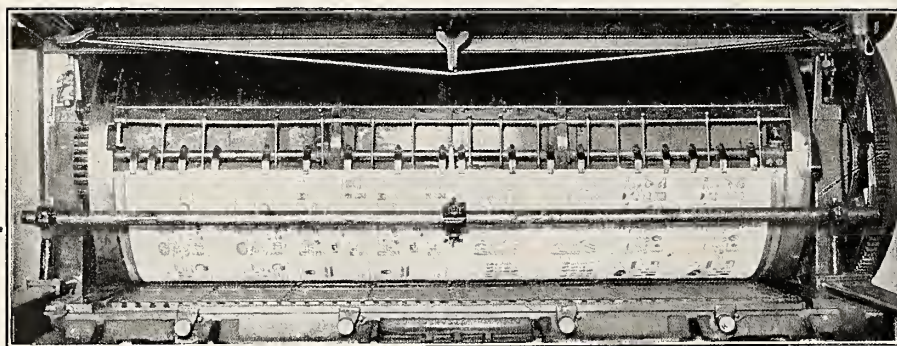
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VOL. 67, No. 3

JUNE, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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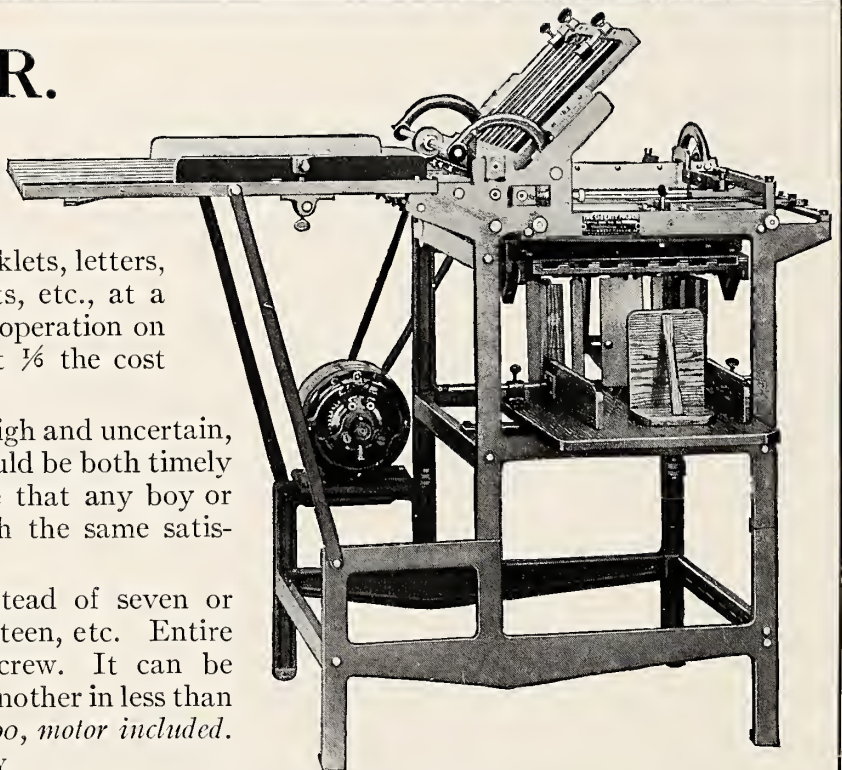
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JULY, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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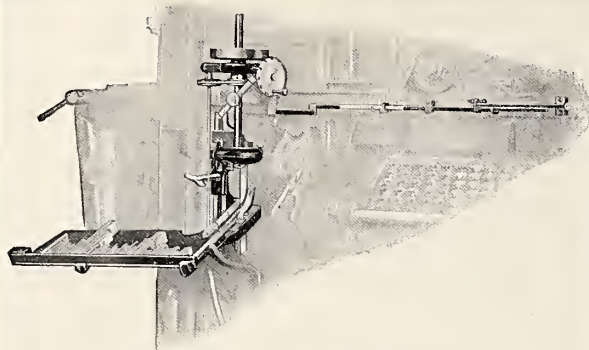
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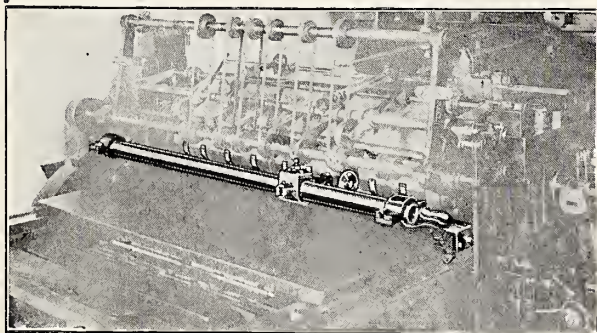
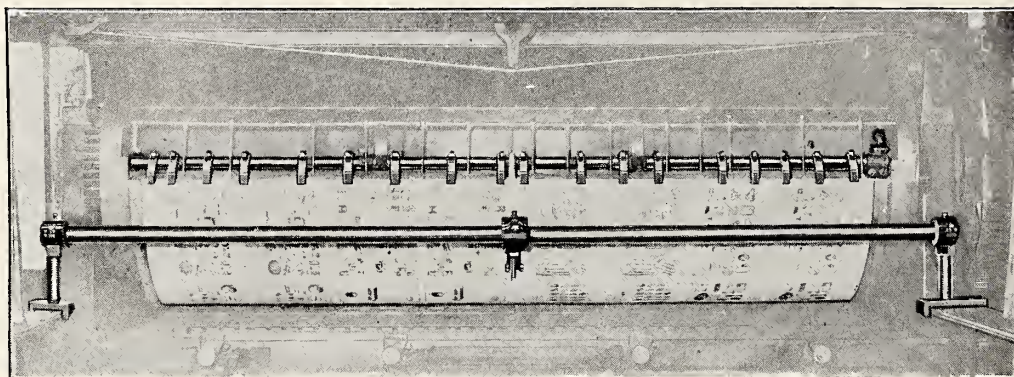
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HARRY HILLMAN, EDITOR

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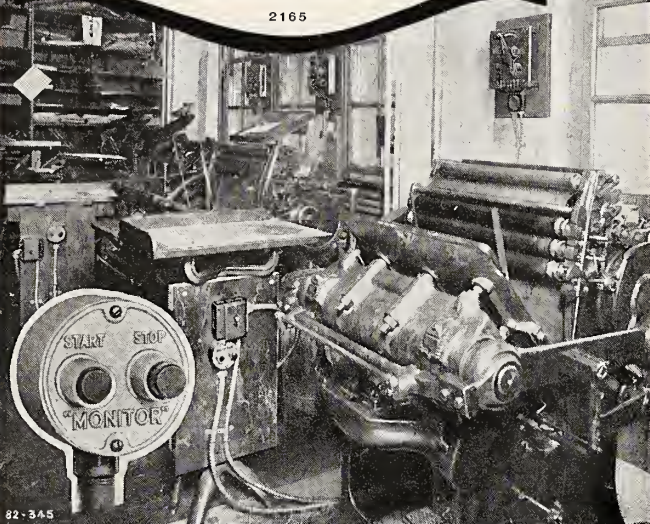
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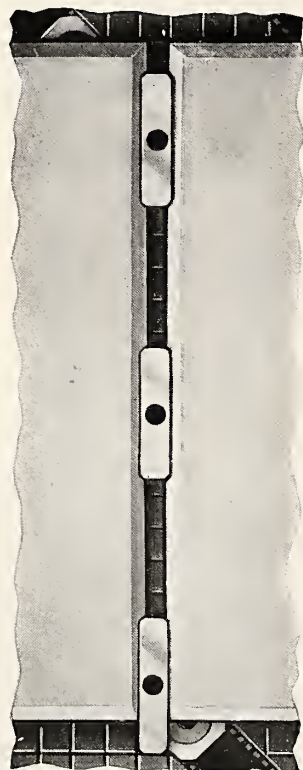


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VOL. 67, No. 6

SEPTEMBER, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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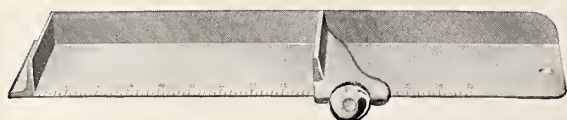
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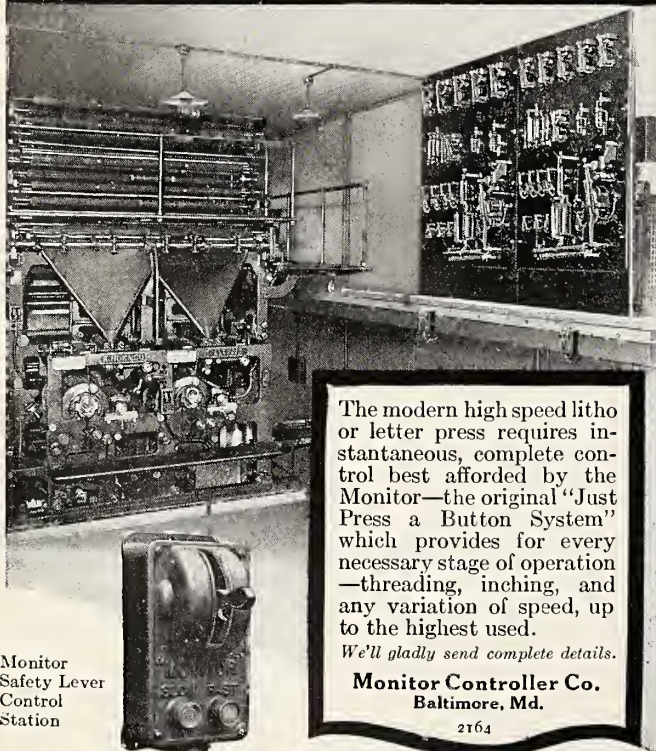
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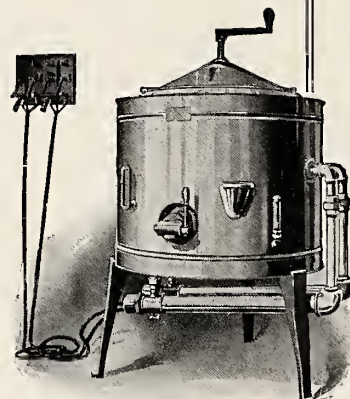
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Printing—A Kiss

By BERTEL O. HENNING



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As the human kiss registers the soul of man, so, the kiss of printing registers the soul of the art.

We have been neglectful in not rendering to Printing its highest consideration. We have been inclined to emphasize its mechanical features, underscore its volume of output, and underline its classification as a comparative industry.

The human kiss with its various shadings, from that of the callow youth to the finished osculation of the past master, interspersed with the slobbering of that of the uncouth, the performance of the amateur, has its various counterparts in Printing.

The human kiss has but vaporings—invisible, volatile; transporting the recipients to a state of ecstasy, frenzy; perhaps only momentarily, leaving memories only, to be recalled in proportion to the recipients' passion. Even among those most highly endowed to memory, the exactness of the reaction of the gesture can never be accurately recalled, and, so, the irrepressible desire to "go to press" again and print another edition, or many more.

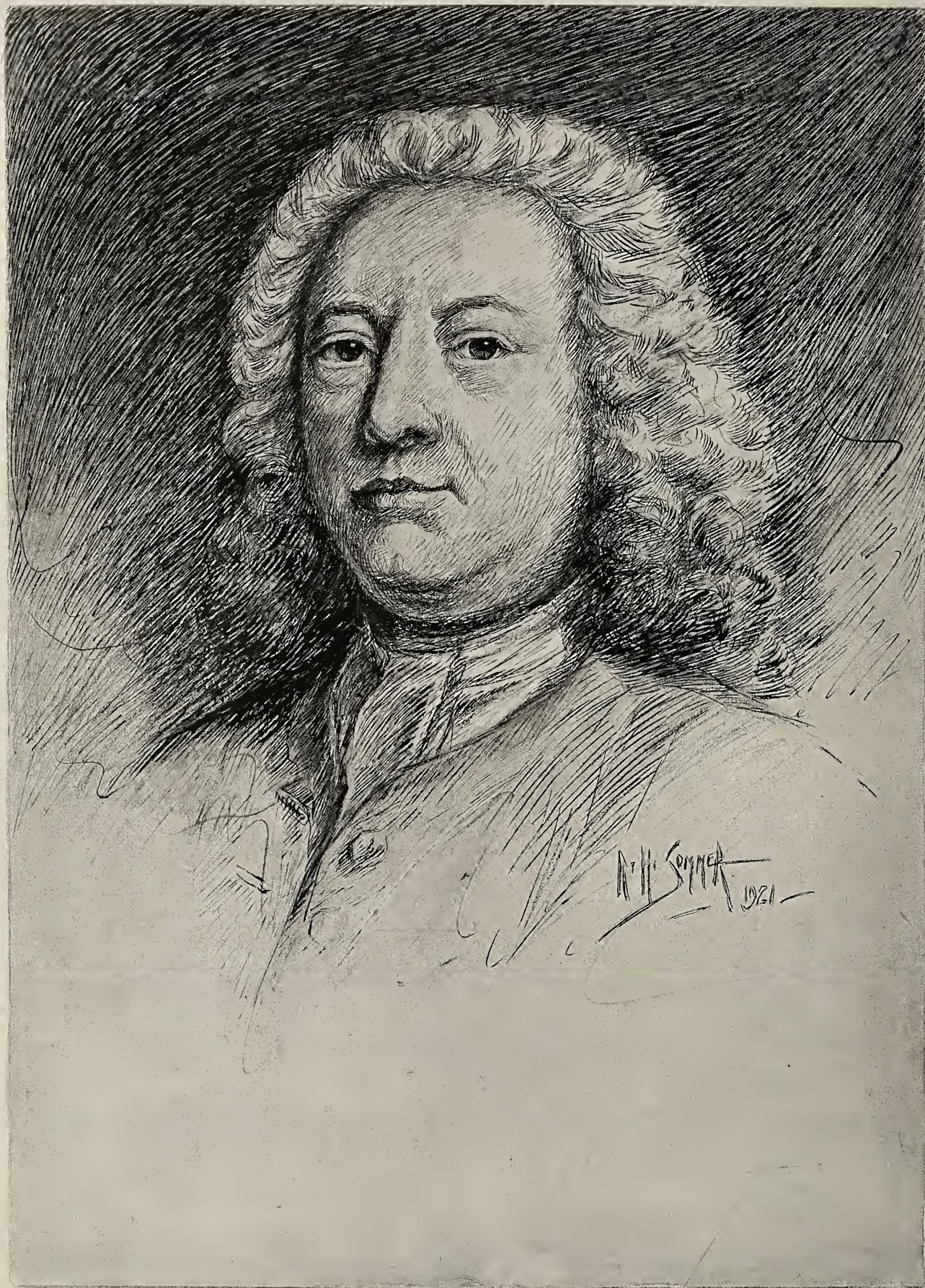
Thus, nature, in her wisdom provides an attraction, a power, a force; is ever and always at work; is totally renewing itself—of the species—generation after generation.

No apology is made for animating Printing through the analogy of a human kiss.

If it points to the soul of Printing, then we shall have not compared in vain.

If an art, a trade, a vocation has no soul, it is then a monotonous habit, a slavery—to be borne to the end by only faith and hope.

But, Printing—a living, vital force—is ever functioning with its mechanical, material and chemical allies—ever guided by its soulful tune. Each impression a kiss, each kiss an inspiration for another. Irrepressible—irresistible—indestructible.



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EARLY MASTER PRINTERS
WILLIAM CASLON

1692-1766

The Inland Printer

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EFFICIENCY IN THE PRINT SHOP

BY FRED B. HOWARD



It is not the purpose of the writer to outline a system which will serve *all* printing establishments, but it is hoped that some of the suggestions here outlined will prove advantageous to many as a working basis. A certain amount of detail work is necessary; it remains for the individual to eliminate all that is considered too much like red tape. The system, as given here, has proved highly satisfactory in a print shop of six cylinder and ten job presses, and has been found an indispensable adjunct to the cost system.

To begin with, it is essential that salesmen should be equipped with a blank similar to the one shown as Fig. A. A pad of these trimmed to $5\frac{1}{2}$ by $8\frac{1}{2}$ inches is a convenient size to handle. This blank serves as a reminder for the salesman to get the full details, and helps the order clerk to write the complete instructions before the work is started. The time this blank will save, if properly used, is well worth its adoption.

To start an order through the mechanical departments, it is advisable to write the complete instructions as far as possible on the face of the job ticket. This job ticket should be a manila envelope, without flap, about $7\frac{1}{2}$ by $10\frac{1}{2}$ inches (see Figs. B and C). When writing on this envelope it should be inserted in a pad of duplicate sheets. The top sheet of this pad is known as the charge sheet, and has the same printed face as the job ticket; the back (Fig. D) is printed so that all stock, labor and supplies can be posted daily. This charge sheet forms a permanent office record, therefore a strong bond paper should be used, punched to fit a binder.

The second sheet, known as the follow up sheet, size $8\frac{1}{2}$ by 11 inches, has the same printed face as the job ticket and the charge sheet. Use any light weight

stock, preferably of a different color from that used for the charge sheet.

Every job should be given a number. A register should be kept with one hundred numbers to a leaf, fifty on each page (see Fig. E). This register serves as a numerical index of orders and enables you to identify a job when only the number is mentioned, and also shows at a glance how many and what orders were entered during the course of the day.

It is also absolutely necessary that an alphabetical index be kept of all orders received. This purpose is best served by a 5 by 8 inch card file (see Fig. F). These cards can be filled in at regular intervals by the person who inserts the charge sheets in the binder.

After the job ticket is made out, it is sent, together with the follow up sheet, to the time desk. The clerk at this desk stamps both job ticket and follow up sheet on the time clock. The follow up sheet is kept in an ordinary alphabetical letter file, and the progress of the job is noted on it so that it serves as a ready reference when inquiries are made.

On the time desk we have a board, arranged as shown in Fig. G, which serves both for a press schedule and a time keeper. It is easily made of compo or wall board and small brass hooks. It should be placed alongside the superintendent's desk so he can see at a glance the amount of presswork ahead. The board is used also for recording the time on each press by hanging the press time tickets (see Fig. H) on the hooks. So many unforeseen delays enter into job printing that a fixed schedule is difficult to keep. This board is elastic; it saves a lot of rewriting, as you simply move your cards from hook to hook to meet conditions as they present themselves. The card hanging above the press number on the board represents the next job going on that press.

If a job does not call for a proof, or when the proofs are returned O. K., a form card (see Fig. I) is

Date.....19...

Quantity and Description.....

.....

.....

.....

Ink.....

Size.....

Stock.....

.....

Composition — Facsimile — Near as possible — Heavy —
Light — Plain — Fancy.

Send Proofs.....

Proof Wanted.....

Plates.....

.....

Padding.....

Numbering.....

Ship to.....

.....

Delivery Wanted.....

Salesman's signature.....

	COST	SELL
Stock		
Composition		
Units		
Hours		
Make-up		
Stone (A. A.)		
Press Work	Make Ready	Running
1-2-3-4-5-6		
7		
8		
9		
10		
12		
14		
Cutting		
Shipping		
Linotype Composition		
Electros		
Halftones and Zincs		
Chalk Overlays		
Ink		
Rolling, Binding		
Lithographing		
Engraving		

[illegible][illegible]

takes a stone proof of every form. At this point it is wise to prove every job, even though it be only a single plate. There is almost as much chance of an error in a

DATE	NAME	DESCRIPTION
7/6/20	Geo H. Doran Co.	5M Book Maps "Queen Lucia"
"	John Lane Co	10M Folders "Autumn Fiction"
"	Duplex Light Works	25M Labels
"	John Wanamaker	50M Booklets "Women's Wear"
"	A. A. A.	5M Maps "New Jersey"
	05	
	06	
	07	
	08	
	09	
	10	
	11	

FIG. E.—Job Register, or Numerical Index of Orders.

[illegible]

FIG. F.—Index Card.

The stone proof is returned by the proofreader to the head stoneman, whose duties consist of O. K.'ing all position sheets and seeing that all presses are supplied with forms. He should be located close to the time desk, so he can see at a glance when the presses need forms. The pressmen come to him for their job tickets and forms to put on their presses, because he is naturally more intimate with the demands to be met on each job. The pressroom foreman is consulted only when colorwork or some other particular job comes along to be run. When the pressman gets his form

After the time clerk is finished with the job ticket he places it on the superintendent's desk. The superintendent familiarizes himself with the order and starts it in its proper channel. The time desk should be equipped with a series of receptacles labeled "Foundry," "Waiting for Stock," "Binding," "Engraving," "Lithographing," and "Deliveries," and the time clerk should see that no outside work drags too long, using the telephone when necessary.

he reports “start make ready” to the time clerk, who stamps a time ticket (see Fig. H) and hangs it on the hook for that particular press. When sheet is shown

[illegible]

FIG. G.—Board Which Serves as Press Schedule.

JOB No.	Press No.
563	14
NAME	
Doran	
DESCRIPTION	
250 Circulars	
Start	JUL 9 1920 10 46 AM
MAKE READY RUNNING	Brown
Finished	JUL 9 1920 11 02 AM
Start	JUL 9 1920 11 02 AM
MAKE READY RUNNING	Waiting A.K.
Finished	JUL 9 1920 11 27 AM
Start	JUL 9 1920 11 27 AM
MAKE READY RUNNING	Brown
Finished	JUL 9 1920 12 04 PM
Start	JUL 9 1920 12 04 PM
MAKE READY RUNNING	Jones
Finished	JUL 9 1920 12 15

250 Impressions

FIG. H.—Press Time Ticket.

JOB No.	PROMISED	STOCK IN	STOCK CUT	PLATES IN	ALL TYPE
683	7/8 AM	✓	✓	✓	X
NAME					
DORAN					
DESCRIPTION					
5M FOLDERS					
Summer Fiction					
SIZE	1 or 2 Sides	How Many Forms	Impressions per Form	No. of Forms Printed	
12 x 9	2	2	5M		

FIG. I.—Form Card.

PROMISED	
Time	
Name	
Description	
BIND	YES NO
PAD	YES NO
ORDER NO.	

FIG. J.—Promise Slip.

for position, that operation is reported to the time clerk, who stamps the ticket accordingly. And so on, with all operations until the job is completed, the feeder reporting the number of impressions to the time clerk. A new time slip is used for each job.

For the purpose of easy computation and daily entering of press time on the charge sheet, it is necessary for office records to have the press time transferred from the small time slips to a larger sheet (see Fig. K). The compositors also use this style of time ticket. There is plenty of room for debate whether compositors should be compelled to record their time by stamping a time clock, but the writer prefers to let the compositors make out their own time tickets, especially when on general work.

ABBREVIATIONS TO BE USED		COMPOSING ROOM TIME TICKET		Overtime
Composition.....C	Author's Alterations...AA	Name of Workman		Date.....191
Make-up.....M	Stone-work.....S			
Discretion.....D	Office Corrections.....OC			
Keyboard.....K	Sawcutting.....SC			
Casting.....CT				

Order No.	Customer's Name	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	Total	Total
5303	Stirling																															

FIG. K.—Large Time Sheet.

Telephone 8680 Chelsea	19	Goods will not be accepted unless this number is marked thereon
Eaton & Gettinger		
INCORPORATED		
PRINTERS		
Manufacturing Stationers	263 Ninth Avenue, New York	
Members	Job No.	
Please deliver to us the following:		
and charge to the account of Eaton & Gettinger, Inc.		
Per		

FIG. L.—Order Blank.

When the pressmen have finished their work on a job, they should write on the back of the job ticket the amount of ink used and the number of impressions made. The job ticket is then passed to the shipping clerk, who will see that the work is delivered in the proper manner and at the time promised.

The job ticket is then returned to the time clerk. He notes date of delivery on his follow up sheet, and transfers it to the "jobs delivered" file. The job ticket is sent to the office. This indicates to the office that the job is ready to be billed. The charge sheet is taken from the binder, a bill is made and sent out, and the charge sheet and job ticket filed away for future reference. This gives a complete history of the job.

For all outside supplies, triplicate order books are used (see Fig. L). The duplicate remains tight in the book. Each order book is taken every day by one of

Stock Memo		191
Received from _____		
Cases	Reams	
Bundles	Sheets	

JOB No. STOCK PART COMPLETE		FOR

FIG. M.—Stock Memo.

the office staff and all material ordered is posted on the charge sheets. The triplicate sheets on all orders for stock are sent to the receiving clerk. He knows by

these sheets what to expect. When bills are rendered with the goods he initials them, pins the triplicate sheet thereto, and sends them to the time clerk, who checks "stock in" on the form card and also on the job ticket. Bills are then sent to the office, where the amounts are entered against the previous entry made from the duplicate sheet. The triplicate sheets prevent a double charge, show when a bill is missing, and help each department head to intelligently O. K. his bills.

On every case or bundle of stock received a label (see Fig. M) should be pasted. When stock is supplied by a customer a duplicate of this label should be sent to the time clerk. If the stock received is more than sufficient for the jobs on hand, he sends this label along to the office order clerk, who pastes it in a scrap book or files it in a vertical filing cabinet. As this stock is drawn on orders, it is noted on the label and, of course, shows readily if any is left on hand. Thus, an up to date stock record is always available.

From the foregoing it will readily be seen that progress on all orders should be reported to the time clerk, whose business it is to follow up all work and keep a record on his follow up sheet. Thus, by centralizing at this point, information is most readily obtained, and promises, which must be made only by the superintendent or his assistant, are more apt to be fulfilled.

THOROUGHNESS THE MARK OF GENIUS

BY O. BYRON COPPER



EDWARD BOK, himself a renowned journalist, asserts in a late magazine article that one of the principal ways in which "America fell short with him," a native of the Netherlands, coming to this country as a little lad of six, was that it failed to teach him to be thorough. He goes even further and charges that lack of thoroughness is one of the chief characteristic American faults. At first thought this seems like a bold and presumptuous assertion, especially in view of all that Yankee heads and hands have accomplished in this world; but, to one who has cultivated that rare faculty, close observation, and who will view the question with an open mind, I am sure the truth of it will become largely apparent. The reality of Mr. Bok's charge may be readily admitted by one who has had literary or editorial experience, or, for instance, the experience of a practical or employing printer.

But, personally, I am too loyal an American to specifically concede that the lack of thoroughness is peculiarly a national failing. It may be that more modern Americans are lax in this respect than is true among Europeans; but the fact that America has produced her fair share of geniuses in the past, as compared with other countries, would indicate that natives of this

"land of the free and home of the brave" are quite as habitual in bestowing "infinite pains" upon their undertakings as are the people across the ocean.

The point is, however, that a deplorably great percentage of the American people are wanting in thoroughness. Too many are content with "letting well enough suffice," and too often on every hand are heard such expressions as "Life is too short!" "What's the use?" "That's good enough!"

Carlyle defined genius as "the ability to take infinite pains," and D. G. Mitchell voices a similar thought when he declares, "There is no genius in life like the genius of energy and industry." And this from Ruskin: "The law of nature is that a certain quantity of work is necessary to produce a certain quantity of good of any kind whatever. If you want knowledge, you must toil for it; if food, you must toil for it; and if pleasure, you must toil for it."

It would be superfluous to add, "If you want success, you must toil for it, too," for that is already implied. And it is true. The man in any calling who succeeds is the man who excels in thoroughness. In just the degree that one cultivates the ability to strive always for perfection in his work is he a success. And the number of geniuses in this world is ever equal to the number of men and women who have the energy and the patience to toil tirelessly for the attainment of perfection in their respective vocations.

Perhaps it is only that I have known no other calling so intimately which causes me to entertain the opinion, but, be that as it may, I can still say with truth that there is no field of endeavor in which the demand for thoroughness and infinite pains is greater than in that of literature and the allied trade of printing. Doubtless the rule holds good in other trades and professions, too, but surely in writing, printing and newspaper making only he makes good who learns to take infinite pains with his work — who acquires the genius of energy and industry.

Through the realization of this fact, some years ago I adopted as a motto for my own printing office, "That which is worth doing at all is worth doing well," and, as a constant inspiration to myself and my workmen, I caused it to be printed on each job ticket. I feel assured that the excellent suggestion afforded in this sublime reminder was not without its beneficent effect upon us.

The eminent author whom I quoted at the beginning declares in the same article that in America the cry is ever for quantity, never for quality; and, while I am inclined to charge this as more characteristic of the times than of the nation, nevertheless I am free to admit its truth and accuracy.

In many a modern printery how undeniably evident has become this striving after quantity rather than quality! Time was, I am certain, when American printers spoke with pride of the quality of their product; but modern printers boast more proudly of the great number of impressions their shops have accomplished or are capable of accomplishing.

"Rush, slap, bang!" is the deplorable keynote of our industry today. Unfortunately, too, quality, once the pride of the American typographer, is today largely a matter of secondary importance. So far has this become a fact in the business that a compositor found in the cultivation of his genius — taking infinite pains, if you please — is fired as a man too slow and too expensive to be kept upon the pay roll. And even while he remains upon the job, he is looked upon as a freak and becomes the point of jest and ridicule among his fellow craftsmen. We hear much of "efficiency" these days, but the common significance is speed; the term has ceased to include thoroughness.

Whither, may I ask, is this present day tendency eventually going to lead us? Surely, if we excel only in speed and quantity of production, the quality of our product must suffer. Herein, I submit, lies a question worthy of every master printer's careful contemplation.

And turning a moment to the game of writing, whether of fact or fiction, prose or poetry, advertisement or editorial, the man who excels in this exacting employment, the man who succeeds and achieves distinction is invariably he who has exercised thorough-

ness, not only in preliminary preparation, education and research, but in the very mental and mechanical processes, also.

As they read, doubtless there are many among the uninitiated who suppose (if, indeed, they stop to think of it at all) that the masterful paragraphs which so deeply affect them were dashed off spontaneously in the author's heat of inspiration; and, while in rare instances such may be the fact, the great bulk of printed literature represents, I dare say, an appalling volume of labor, for few great pieces of literature were ever produced except through ample exertion.

I venture to say further that even the work necessary to produce merely one of the better class of short stories as appearing in any of the current standard magazines represents such an amount of labor — of careful thought, conscientious mental planning, of changing, interlineation, writing, revision and rewriting — as to completely discourage all except perhaps those who have made, or will make, a success of writing.

The secret of success — particularly in the art of writing — is having the heart, the energy, the ambition and the will to undertake and prosecute to a finish all the painstaking work necessary to success. It is told of William Cullen Bryant, the distinguished American poet, that he was never satisfied with his lines, and was never tired of revising and improving his verses. Thus he attained perfection and fame. Nor do Bryant's methods differ widely from those of other immortal poets and authors. All simply had to possess the rare ability to be thorough, else they never could have become immortal.

An editorial friend once declared to me that the practice of altering and rewriting manuscript is merely a bad habit; that it is easily possible to make one's first draft wholly acceptable, if one only wills so to do. By copious preliminary thought ere one puts pen to paper (or hand to typewriter, as the case may be) I am free to grant one can attain to higher degrees of perfection in one's original draft than is probable where thoughtless, rapid inscription is attempted; but personally I have always found that almost any important composition can be improved by redrafting, even for the second or third time, and such seems to be the common experience among successful writers.

And so, in summing up, the warning of this article is: Let us as printer journalists take careful stock of ourselves. Are we successful as printers, as pressmen, as news gatherers and writers, as editors? Are we at the top in our respective occupations? Are we as famed and popular as we should like to be? If not, then let us remember it is thoroughness, the ability to take infinite pains, capacity for tireless labor, and constant striving toward perfection, that determines human success.

If a man has any brains at all, let him hold on to his calling, and, in the grand sweep of things, his turn will come at last.—W. McCune.

FRIENDLINESS A PRINTER'S ASSET

BY CLARENCE T. HUBBARD



WHEN speaking of his success as a printer, the proprietor of a flourishing New England printery mentioned the fact that a great deal of his business was secured through his methods of making friends of those he had attempted to interview. Although he spent a goodly portion of his time in the office, he also went out after orders from business and commercial houses. Dwelling on his success in this direction, this printer salesman says: "I believe in the gospel of good cheer. I always enter a man's office with a smile and leave in the same way. During my visit I try to radiate cheer. I do not attempt to become familiar, yet most of my customers call me by my first name and when they reach that point competition takes a back seat."

This printer happens to have as his first name James. Most people know him as "Jim." A few recognize him as "King James." This little deviation in title has won him the friendship of many office guardians. His plan of announcing himself and becoming known under this name occurred by accident. He went to interview the manager of a large financial concern for the purpose of getting him interested in a plan for a series of booklets. As he arrived at the company the hallman intercepted him and asked his name. He gave it, but the secretary at the other end of the telephone could not grasp the name that was being transmitted to him. "Tell him it's King James," said the printer — and the name has stuck ever since.

It is not his policy to try and become familiar or personal. He is a well posted and thoroughly good business man. He can talk business in a firm way with the sternest of executives or intelligently discuss the topics of the day, yet his manner wins the friendship of all with whom he comes in contact. In the first place he never assumes any pose or attempts to appear too aggressive. He acts as natural with the president of a large concern as he does with the hallman. When entering the office of a "big man" he acts with ease, sits with ease, and talks in a natural way. His whole plan is to always "take it easy" no matter what the occasion is and to never assume an air of importance or superiority. On the opposite hand he does not take undue advantage of friendship. He merely, by acting friendly, sets his acquaintances at perfect ease, which is the secret of his popularity, well reflected in the successful business his house enjoys.

He has worked up a good business with large executives directing the industries of his town — bankers, merchants, business executives and professional men. Talking of his experience in gaining their friendship, he

says: "When a private secretary requests that I make my business known, I inform him as naturally as I can that I have come to see his chief on a matter of printing. If I have not been there before I tell the secretary to inform the official I wish to see him on business which I have discussed with Mr. King of the Royal, Mr. Cooley of the Mutual Bank and Trust Company, Mr. Stewart of the Lagamore Company, and so on, naming officials I have recently had transactions with. Once inside I present my proposition, talking in the same way I would if the official were right in my home."

As an illustration of what friendliness can accomplish, this printer was discussing a large order with a high pressure executive when the official rang for his purchasing agent. The purchasing agent was a very serious sort of chap who viewed the order as a very important transaction (it involved ten thousand dollars) and wished to hold back for consideration. The printer wished to capture the order then — first, to ward off competition and, second, to protect the interests of his house in getting the business far enough in advance to insure a punctual delivery and avoid last minute confusion due to an uncertain market. The three men debate became somewhat strained, when the printer, smiling good naturedly at the purchasing agent, said: "Isn't he a fine man to have around when you are trying to do business? If I thought he was going to spoil my morning disposition like this I would have brought him a cigar." At this the third man laughed, which "broke the strain," and in five minutes more the deal was closed — *in favor of the printer.*

This printer does not believe in "freak" methods for gaining interviews, such as forced entrances with "joke" business cards or "comedy business." He relates the experience of another man who was in competition with him to gain an interview. With his card this man tendered to the executive an extremely funny cartoon clipped from a newspaper. The executive admitted the man and asked him if he represented the paper! Before he could explain the official told him what little use he had for the newspaper from which the clipping was taken, and so an interview was lost. This salesman had hoped through this "clever" introduction to gain an interview by first placing his man in the right frame of mind. But he picked the wrong paper!

Nearly all business men are human and like to do things in a human way no matter how "big" they are. In fact, as a rule, the bigger a man the *more* human he tries to be. For the man who is *big* only in his own business and is little in everything else, including humanness, is soon discovered and shunned excepting by those directly dependent upon him. The printer in soliciting new business can be human in a businesslike way. Your prospects and your customers appreciate

friendliness the same as your postman and your milkman do. Try it and see if this is not right.

The printer referred to in this article, for illustration, was calling on an insurance executive for the purpose of gaining new business. During the interview the vice president agreed to look at some "dummies" the printer had in his brief case. Reaching in to pull them out the printer found he had to remove a nightgown, which he calmly placed on the vice president's desk. Observing it the insurance man asked the printer if he slept on the job. Then "King James" explained

that he had to make a hurried out of town trip that afternoon and not having a bag handy he jammed a nightgown into his portfolio. Both men then got to talking about trips, vacations, fishing and golf, with the result that this natural friendliness produced another order.

This printer, by carrying out the "human interest" idea, always gains his ends. It is not his originality that brings him his following — just his knack of adding "friendliness" to his salesmanship — something every salesman and representative of printing can do.

THE TRUTH ABOUT MOSES

BY O. H. MICKEL

Written for the benefit of all who yearn to ride on white dappled she asses.

"Ye who yearn to ride upon white dappled
she asses,
Ye who sit upon rich carpets,
And ye (the poor) who walk the long road,
Sing Ye!"



AS a matter of fact Moses did not lead the Children of Israel out of the wilderness. Deliberately he kept them in the wilderness, for the wilderness was what they needed. There was a cloud of smoke by day and a pillar of fire by night, not to guide them to the Land of Canaan, but to keep them in the tall brush, where the charioteers of the Ammonites and the Hittites, and a dozen more warlike tribes, would not molest them. Moses was a wise manager. His fighters would have been a "set up" for the fierce hill tribes and trained, armored soldiers of the plains. He had a bunch of mud slingers full of fear and manna to contest for a land of milk and honey, owned and defended by a hardy, well disciplined race of meat eaters.

Joshua, after forty years, leading a new generation that was nursed in the hard lap of sterile mountain valleys and made strong by a strenuous environment, met the best that Palestine could send, won the stronghold of Gilgal and scared the living lights out of the Jerichoians. Joshua was not leading the slave hearted brickmakers of Egypt. His fighters could not remember the flesh pots nor could they recall the idols of the Nile. They did not think the thoughts that bondsmen think. They were out for blood, and before Joshua

retired thirty-one small-time kings were in astral seclusion comparing notes with the King of Jericho. Joshua and the Jews "cleaned up," because they had made themselves masters at the fighting game. They knew their business. God promised Canaan to Israel. God keeps His promises. Canaan was conquered when Israel was fit, and not before. Nor in the whole brief tale of this tellurian tangle, from Eden to the Horn of Gabriel, will a man, nor a class of men, nor a nation, come into the promised land of Canaan until they have made themselves fit.

In the printing business there is a great army of flabby idol mongers warring with the iron rules of trade, striving to reach the Plains of Esdraelon without passing through the dry hills of the Negeb and Kadesh. There are men who would insist upon an industrial survey of the Land of Goshen before leaving the employment of the Great Pharaoh — men who have been making brick without straw for many years and who have approached their masters, the buying public, "with 'bated breath and whisp'ring humbleness," whilst all the time there is a God in Heaven who arranges Fortune for the brave and prepares a fat land for all men who will make the good fight, and learn, upon manna, the simple lesson of discipline and organization. Under the greatest of teachers it took the Israelites forty years to learn the meaning of coöperation. There still is hope for Master Printers.



EDITORIAL

ELSEWHERE in this issue appears an article setting forth the vital necessity of maintaining the supply of what is known as carbon black, a product essential to the manufacture of printing inks. In view of the fact that some States are considering legislation which would stop the use of natural gas for the production of carbon black — practically the only way it can be produced — we urge our readers to give this article the careful study which its importance demands, so they may become familiar with the subject.

A REPUTATION is based upon past accomplishments, but its maintenance depends upon the performances of the present. The business institution that rests upon its reputation, expecting that reputation to carry it along, is in a bad condition, is heading toward disaster. Keeping everlastingly at it brings success, and so it is necessary for any business house that has gained a reputation to guard it jealously, carefully and constantly by making sure that present performances are in keeping with the standard upon which the reputation was built.

IN a recent issue of *The American Pressman* appears a paragraph by Wallace S. Allen, which all workers should study and keep in mind. No truer words have been spoken or written. The paragraph reads: "The happy days are past, and employers are no longer eagerly accepting mechanics equipped principally with a card and the ability to distinguish a machine from a load of brick. No nation or organization, much less an individual, can hope for long to successfully defy the inexorable laws of supply and demand, and if we are to maintain the wages secured during the past several years, in the face of falling prices, we must be prepared to deliver either more or better work, or both."

EVIDENTLY the recent slump in business started some of the old time tactics of price slashing to get work in the plant, according to some reports that have been circulated. There may be some reason for reducing prices in lines on which profits are usually large, but when it comes to printing it is a "penny wise and pound foolish" policy under existing conditions. As stated by one printer who had been heavily underbid on a job, he could understand a small variation in the prices quoted, and would lay it to difference in figuring and preparing estimates, or in the method of handling the work, but when it came to another printer quoting a price that was below what it would actually cost him to produce the work it was beyond his understanding. There can be no money made by cutting prices merely to get the work into the plant. Neither can a permanent, successful business be built up

on that kind of policy. After years of effort have been spent to get printing on a profitable basis, it would be a great shame, to say the least, if an era of price slashing should be started simply because some buyers insist that prices of printing should come down the same as other things. Printers should stiffen up the backbone and insist on prices that will give them a reasonable profit. If price cutting should become prevalent it would merely mean a return to the demoralized state of affairs which has to a very large extent been overcome through the efforts of leaders in the industry during recent years.

THERE is no place for the pessimist in our present scheme of things, especially in the business world, and more particularly in the printing industry. Howling when business is a little dull will not create business or bring in orders. The only thing to do is to "pull out" and work a little harder. We have had a rather extended era of easy picking. Now it is a case of "get out and dig." Sitting back in an easy chair and crying about business depression will not bring in orders. The times demand strong minds, stout hearts, imagination, initiative and stick-to-itiveness. The man who thinks well and then acts decisively is the one who will win out in the race for business. Now, more than ever before, there is need for creative work, and the printer who can create ideas that in turn will create business for his customers is the one who will find his services in demand. Quit crying about business depression. Business is sound fundamentally. The country is sound. There is no need for fear. Shake off the gloom, get out and hustle. Keep in mind that "1921 will reward fighters."

In Behalf of Our Future Printers

A letter recently sent to the members of the Typothetae of Washington, D. C., from the office of the executive secretary contains the following timely and important suggestion: "Why not make it one of your personal duties to occasionally give a word of encouragement to that apprentice boy back there in your plant? I know the many details of the front office keep you on the jump, but back in the plant learning the trade is a *boy* who will soon be a *man*. An occasional word from you will help in molding that boy's life. If wisely and sincerely given, you will help him to become a craftsman of credit to the industry and a citizen of value to the community. Here's another suggestion along this line: Why not enter a subscription in the name of the lad for one of the leading trade magazines? It will give him an inspiration for good printing that will be reflected in his work, and it won't cost you as much as one ordinary cigar a week."

Entirely too little attention is paid to the apprentice — the boy who will soon be a man and our future master printer. He is all too frequently allowed to drift along, sans training, sans encouragement, with little or no effort put forth to give him a true appreciation of the work of the printer and the importance of printing, nor of the exceptional history which belongs to the printing industry. Little wonder then that the boy soon gains the impression that this is “a h—— of a business.” Little wonder that boys of a higher type are not attracted in sufficient numbers to the printing plants of the country.

An occasional word of encouragement, a little attention given to inculcating in the mind of the boy a true knowledge and appreciation of what printing really is and what it stands for, requires little effort, costs nothing, but is worth while. But — and don't forget this — the one higher up, the logical one to perform these little acts, must himself be imbued with a true love for the art, must have a true appreciation and knowledge of printing.

The suggestion of the executive secretary of the Typotheta of Washington, D. C., should be spread broadcast among the heads of printing plants throughout the country. We hope it will be given earnest consideration and prompt action.

How Much Should the Salesman Get?

Inquiries frequently are received regarding the proper method of determining the amount that should be paid a salesman, and whether he should receive a straight salary, a salary and commission, or merely a commission, on the business he secures.

This is a question which is governed largely by local conditions and by the ability of the salesman, and it is best adjusted by setting a minimum amount of business to be brought in before a salesman is entitled to a certain amount of wages to about cover his actual expenses, and by allowing a commission on all business in excess of the minimum amount.

To this arrangement one correspondent offers the objection that the minimum business may be construed to mean either the minimum for a year or for a month. In the first place the salesman does not earn any commission until he has brought in the year's minimum; in the other the adjustment is made each month, and it is possible that some months may not reach the minimum in dull seasons.

It is important for both the salesman and the house that the arrangement made shall be mutually satisfactory and conducive to activity on the part of the salesman.

The wise man hath said, “Hope deferred maketh the heart sick.” This is equally true of commissions deferred. Therefore we do not recommend the adoption of a yearly minimum to be attained before commissions begin.

Another correspondent takes the wise stand that the salesman traveling over the territory and meeting the prospects is advertising, and as such is worth something to the house. He recommends the payment of a small weekly salary regardless of the business produced, and a commission on all business. There is considerable to commend this point of view, and the only difficulty would seem to be to so fix the stipend that it would be sufficient

to satisfy the salesman yet not too large to carry as an expense. It has been suggested that \$25 a week and a commission of ten per cent would be right for most of our smaller cities. Another suggestion is that the commission should be ten per cent for the smaller orders, up to \$200, and five per cent on all over that amount.

Still another suggests that the salesman should receive the higher commission on all new customers and the lower on repeat orders. Here is quite a field for discussion, and one that really affects the cost, so we shall be glad to hear from any of our readers as to their practice and their opinion in this matter. Let us have your ideas so a comparison may be made to the end that a standard of practice may be established for the guidance of the trade.

The Schools of Journalism

It was the great privilege of the editor of this journal to address the members of the Buckeye Press Association at their meeting in Columbus, Ohio, during the latter part of February. While there a visit was paid to the School of Journalism of the Ohio State University, where one of the sessions was held, the program being made up principally of papers and talks by students in the school, with two or three short talks by those in charge of the classes. The talks of the students dealt wholly with subjects connected with the actual work of newspaper publishing.

It was interesting indeed to notice the breadth of understanding these students have acquired as the result of their academic training combined with practical experience on the school paper and other papers in the State, and also from the surveys made in connection with their class work. It speaks well for the character of the training they are receiving, and is also ample assurance that the newspapers of the future will be in good hands.

The schools of journalism in the various States are putting forth splendid efforts toward giving the proper fundamental education and training, and are inculcating higher ideals in the minds of those who are to be our future journalists. This is in keeping with the views of our new Journalist President as expressed in an interview with Walter Dill Scott, president of Northwestern University, who was seeking his counsel with regard to the opening of the Joseph Medill School of Journalism. President Harding stated that “The American press has not lived up to its responsibilities in molding the thought of the people. It has limited itself too much to dispensing sensational news and to making money. It has been influenced more by commercial than by ethical standards. It is very important that all available agencies should combine to elevate not only the ideals but also the practices of the American press.”

With the high character of work being done by our schools of journalism, and the increasing emphasis being placed by them on the responsibility of the newspapers to their communities and to the nation, we can feel certain that the future will bring a continued upward trend in the standards of our newspapers, replacing the sensational with the constructive. And when we consider that by far the vast majority of the people base their opinions and judgments on what they read in the newspapers, the necessity for emphasizing the need for accuracy and continually raising the standards is readily seen.

WILLIAM CASLON AND HIS TYPES

BY HENRY LEWIS BULLEN



GOOD fortune invariably attended the career of William Caslon. He was fortunate as a young man in acquiring and deserving the support of a few eminent printers, who not only earnestly persuaded him to establish a typefoundry, but actually advanced him the necessary funds. Beginning in 1720, the superiority of his types earned for him immediate prestige and profits and a virtual monopoly of the sales of types in Great Britain and the British colonies in America until 1742, by which time he had acquired an adequate fortune. He was fortunate in his son, William II., who more than maintained the prestige of his father. But, with all these advantages, if good fortune had not favored him after his death, his posthumous fame would have been no greater (if judged by the merit of his work) than that of some other British typefounders who made types superior in design to those of Caslon for two decades before his death.

The subsequent fame of the first Caslon is primarily due to the reverent appreciation of his work on the part of his descendants; and secondly it is due to appreciation of the old style roman type faces on the part of Charles Whittingham the Younger, of the famous Chiswick Press, at a time when Whittingham was the only fine printer in English speaking countries—in a period when old style romans had been entirely superseded by the less beautiful modern romans. But chiefly, Caslon's fame is due to the efforts of a group of living American printers, who for the past quarter century have expressed themselves mainly by means of the types of Caslon I., restored to use by Charles Whittingham, after almost half a century of total disuse. These American printers now form a Caslon cult, and by their admirable use of Caslon's types it has happened that Caslon is more famous and his work better understood and admired in our country than in the land of his birth.

American printers during the last decade have been provided with such masterly type designs as Kennerley, Cloister Old Style, Bodoni, Goudy Old Style, and Garamond (not to mention a few private type designs), but none of these is likely to displace in merited popularity Caslon Old Style, as reproduced in this country in 1859 from the original Caslon types by L. Johnson & Co., typefounders, of Philadelphia, and now owned and used by the American Type Founders Company, and known as Caslon Old Style No. 471. There are other Caslons, modifications of the original design, but all are inferior.

In the January, 1859, issue of the *Typographic Advertiser*, the house-organ of L. Johnson & Co., edited by Thomas MacKellar, a small specimen of one size of Caslon Old Style is shown, with this note:

This Brevier is a specimen of our old style type, from originals got up more than a century ago. Small Pica is also ready for order, and other sizes are in preparation.

In the October, 1859, issue of the *Typographic Advertiser* specimens of sizes from nonpareil to double pica were shown, under the name of Old Style, with italic up to great primer only. In the same year the series appeared in Johnson's type specimen book. In 1878 it is shown complete, with italic, up to six line pica. This was the first old style series of any kind shown and made in America since 1796. It ceased to appear in the *Typographic Advertiser* after 1869, prior to which year it had been shown now and then in an obscure way. In 1876 five sizes, from double pica to four line pica, roman and italic, were shown as Old Style No. 14 in the specimen book of the Dickinson Type Foundry, of Boston. The net result of these efforts was that from a typefounder's point of view the series was a failure—it did not sell.

The present popularity of Caslon types is primarily due to the excellent typographical taste of Arthur B. Turnure, a publisher, and Walter Gilliss, a printer, both of New York. Both men loved fine printing. Turnure was a founder of The Grolier Club, and Walter Gilliss is now secretary of that club and the president this year of the American Institute of Graphic Arts. These men, in 1884, became partners in publishing and printing books and periodicals, most of which appertained to the art. In 1892 they commenced the publication of *Vogue*, a handsome fashion and art periodical which for several years was printed exclusively in Caslon Old Style, no other type face being admitted. The Caslon types were used with such impressive and beautiful effect that the earlier volumes of *Vogue* are now in request by collectors of fine printing. Walter Gilliss was thus the first to establish in America the true Caslon style of typography, made applicable to all purposes, commercial as well as for books. When he ordered the Caslon types from the successors of L. Johnson & Co. he was informed that no large fonts had theretofore been sold by them.

The series designed by Caslon was first named Caslon in the first collective type specimen book of the American Type Founders Company, brought out in 1895 by the writer, then advertising manager of that company. As a result of the popularity of the types in America the first designation in England of the series as Caslon appears in the 1913 type specimen book of the Caslon typefoundry. Prior to that date its designation by the Caslons was merely Old Face. Under the latter name it appears in the Caslon specimen books as late as 1908.

Shortly after naming the series Caslon the writer commissioned Walter Gilliss to print separate specimens of the Caslon types on antique papers. A marked increase in demand was thus created, which has steadily increased during the ensuing quarter century. The use of the original Caslon types (No. 471) was lessened for a time when, to adjust the series to the newly introduced standard line, the descending letters were shortened to the grave disadvantage of the design. The revised series (No. 540), during the suppression of the original design, was in steady demand, except among a few of the more advanced typographers, who insisted upon using the original design. In 1911 the writer was permitted to readvertise the original, No. 471. This was done in an eight page specimen printed in the first issue of Henry Lewis Johnson's ever to be admired periodical, *The Graphic Arts*, in 1911. The response to this advertisement, which contrasted the revised No. 540 with the original No. 471, was so immediate, generous and continuous that in 1917 the original design was reinstated in the specimen book of the American Type Founders Company, and today it ranks high among that company's "best sellers." We shall see, as we proceed, that the vicissitudes of the Caslon types in the country of their origin have been even more varied than in this country.

William Caslon I. was born at Hales Owen, Shropshire, England, in 1692. He served an apprenticeship in London to an engraver of gun locks and gun barrels. Venturing into business on his own account, Caslon added to his regular work the engraving of bookbinders' tools and stamps. In the latter articles his lettering gave him a good reputation. He numbered among his customers for bookbinders' letters, etc., such celebrated printers as John Watts and Samuel Palmer (for both of whom our Benjamin Franklin worked as a journeyman during his sojourn in London in 1724-1726), and also William Bowyer and James Bettenham.

These master printers admired the letter cutting of young Caslon the more because of the utter inferiority of the types made at that time in England. The better designs of types then used in Great Britain were imported from Holland, but even the Dutch type faces had degenerated from the days of the Elzevirs. This defect in typemaking, which adversely

affected all British printing, caused Caslon's friends to consider the possibilities of turning his talent as a letter cutter to mutual advantage. They procured for him admission into a typefoundry, where he for the first time observed the simple processes of typecasting and the not expensive appliances then in use. When they had persuaded him to the venture, three of them advanced him £500, whereupon he established himself in 1720 in a garret in Helmet Row, Old Street, London. Having everything to learn, he doubtless employed experienced



William Pickering and Charles Whittingham the Younger in conference in the Summer house in rear of the Printing House at Chiswick. It was at such a conference in 1843 that these two men decided to reintroduce the Old Face types of William Caslon. The picture is a reproduction of a contemporary oil painting by Charlotte Whittingham, daughter of Charles Whittingham. Pickering is seated at the left.

typefounders to make the molds and other appliances and to make the matrices and cast and finish the types, as he completed the steel punches.

He appears to have commenced with his pica roman and italic, completed in the first year, but his earliest font was of Arabic types on english body, the punches and matrices of which, as well as the types, were paid for by the Society for Promoting Christian Knowledge. When Caslon's pica roman and italic types were ready, he doubtless began to sell them, the while he proceeded to add to his selection. This would be the normal businesslike procedure of one seeking to establish a typefoundry, hence we do not credit the statement by Reed in his biography of Caslon, who would have us believe that the english roman and italic produced in 1722 "remains conspicuous . . . as the first letter cast at the Caslon foundry," after relating that Caslon had completed his Arabic and his pica roman and italic in 1720. Nor can we credit Hansard's statement, printed in 1825, that Caslon "had not only to excel in . . . engraving the punches, which to him was probably the easiest part of his task, but to raise an establishment and cause his plans to be executed by ignorant and unpractised workmen." This we believe was a quite unnecessary procedure, for there were in 1720 four other typefoundries in London and, doubtless, a sufficient number of mold and matrix makers and typecasters, some of whom would be available for Caslon's purposes. According to John Nichols, always a reliable authority, Caslon had in 1730 eclipsed most of his competitors, both in the merit of his type faces and the extent of their sales; and in 1734 we have the evidence

of Caslon's first broadside specimen, showing fourteen roman and italic body faces, seven title faces, two text faces, besides fourteen other faces of Saxon, Gothic, Coptic, Armenian, Samaritan, Syriac, Arabic, Hebrew and Greek, with seven borders. In 1738 a pica size of Etruscan was added, and, about the same time, a pica size of Ethiopic. Not all of the foregoing were cut by Caslon, who quite early assumed an executive attitude and devoted himself with a great deal of success to developing his market.

From the garret in Helmet Row, Caslon moved to larger quarters in Ironmonger Row, Old Street, from whence was issued what appears to have been his earliest broadside, dated 1734. This broadside was unknown to Reed, writing in 1887, who incorrectly states that the broadside issued in 1734 from Chiswell Street was the first one to be issued. It is hardly credible that Caslon could acquire the commanding position in typefounding in Great Britain without having shown specimens of his faces from time to time as each size appeared. If, as we believe, these specimens were issued, they have all disappeared, not irrecoverably let us hope; for had not the first broadside specimen of 1734 seemingly disappeared, leaving no record of its existence, until 1910, when the writer found a copy folded neatly in a book of accounts of the Society for the Advancement of Learning containing the transactions for the year 1742? This unique earliest known Caslon broadside is now one of the treasures of the Typographic Library and Museum of the American Type Founders Company in Jersey City. Of the seven broadside and three book specimens known to have been issued during the lifetime of William Caslon I., two broadsides are lost, and of the remaining issues only one each of two broadsides and two books have survived. The only known copy of the broadside of 1749 is in Stockholm, Sweden. The only known copies of the specimen book of 1763, the Tower edition of the 1764 specimen book, and the earliest known broadside of 1734 are in the United States.

In 1742 Caslon's eldest son, William II., was taken into partnership. He was a punch cutter, and he enlarged and improved the typefoundry, issuing the first specimen book in 1763. William Caslon I. was made an honorary justice of the peace in 1750 by the ministers of King George II. Not long after this honor (much esteemed among Englishmen) was conferred on him the elder Caslon retired from business, residing in a country house near London at Bethnall Green, where he died and was buried in 1766 at the age of 74. Prior to his retirement he lived in the place where his types were made, at Nos. 22 and 23 Chiswell Street, where the business was conducted in the original building until 1912, when it was demolished. The residential apartments, as the writer remembers them, were spacious. In them Caslon was thrice married, each wife bringing to him an accession of wealth. He had two sons and a daughter. Of the sons, William II. assisted and succeeded his father, while Thomas became a successful bookseller and was once honored with the office of Master of the Worshipful Company of Stationers, the oldest organization of printers in existence. The daughter, Mary, married a wealthy brewer, which is sufficient proof that the Caslons of that day held an influential social status. Brewing is accounted one of the most honorable of occupations in England. John Nichols tells us that "Mr. Caslon was universally esteemed as a first rate artist, a tender master and an honest, friendly and benevolent man." Of his social qualities we have a cheerful glimpse in Hawkins' "General History of the Science and Practice of Music," thus:

Mr. Caslon settled in Ironmonger Row, in Old Street; and being a great lover of music, had frequent concerts at his house, which were resorted to by many eminent masters. To these he used to invite his friends and those of his old acquaintance, the companions of his youth. He afterwards removed to a large house in Chiswell Street, and had an organ in his concert room. After that he had stated monthly concerts, which, for the convenience of his friends, and that they might walk home in safety when the performance was over, were on that Thursday in the month which was nearest the full moon; from which circumstance his guests were wont humorously to call themselves "Luna-

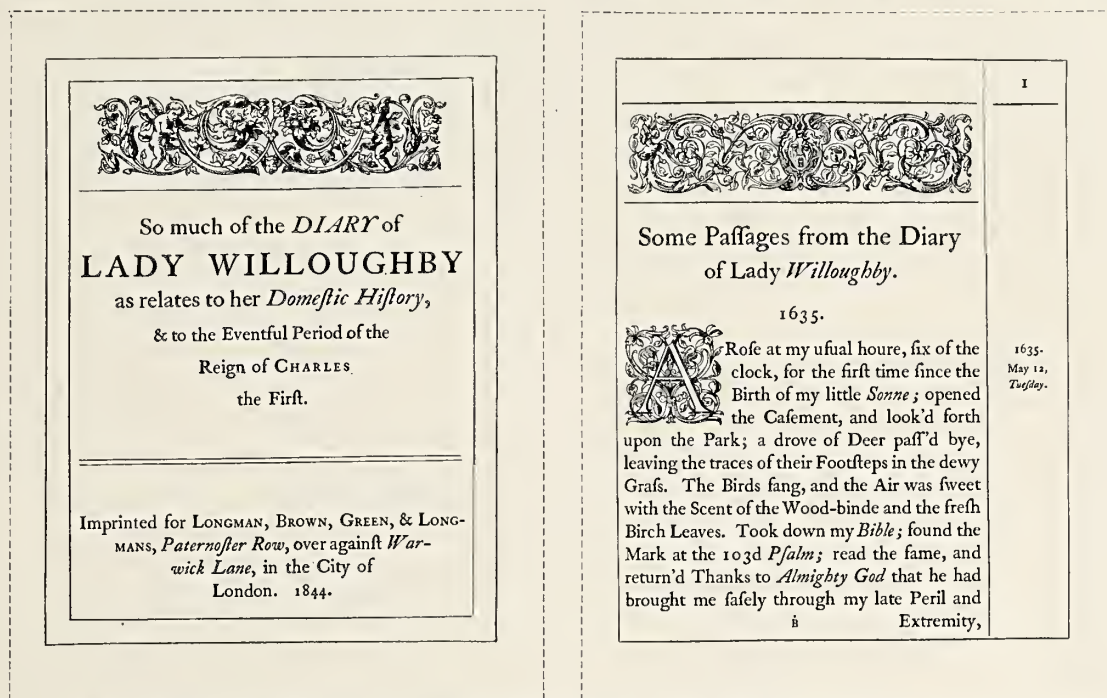
tics." In the intervals of the performance the guests refreshed themselves at a sideboard, which was amply furnished; and when it was over, sitting down to a bottle of wine and a decanter of excellent ale, of Mr. Caslon's own brewing, they concluded the evening's entertainment with a song or two of Purcell's, sung to the harpsichord, or a few catches; and, about twelve, retired.

It is also recorded that Caslon's hospitalities were not confined to his musical friends merely. "His house was a resort of literary men of all classes, of whom large parties frequently assembled to discuss interesting matters relating to books and other studies."

Part of the good fortune which ever attended Caslon, living and dead, was in having established his foundry at a period when the restrictions on printing were gradually abolished, with the result that newspapers and printing houses were established throughout the kingdom in great numbers. There was

book which showed nothing but modern romans. The disappearance of the old style types from the Caslon specimen book was seemingly the end of the original Caslon types, as well as of the old style romans made by all other British typefoundries. But, very fortunately for the art of printing, though the change of fashion compelled Caslon's descendants to sell modern style romans, they had a reverence for the handiwork of the founder of their House which prevented them from destroying the old style and seemingly "obsolete" punches and matrices, while their unsentimental competitors with one accord disposed of their old style punches and matrices as so much old metal.

In the Caslon specimen book of 1805 there is no reference to the discarded letters, but in the issue of 1819, which was



Two pages from a celebrated book. After nearly half a century of total disuse, the Caslon types were first re-introduced in the "Diary of Lady Willoughby," published in 1844. Three sizes of the types were used, the text in 18 point. The paper was rag and imitation hand made. The size of the type page is 5 by 6½. The printing is perfectly done.

then a greater reading public in Great Britain than in any other country. The publishers flourished and many great authors stimulated the love of literature as well as the sale of books. In this active period for twenty-two years Caslon had (as we have before stated) a virtual and profitable monopoly of typesetting.

The Caslon typefoundry was continued by his descendants for a period of one hundred and sixty years of more or less prosperity. Upon the death in 1873 of the last of the Caslons, Henry W., the business was continued for a purchaser by T. W. Smith, who eventually acquired the ownership and assumed the name of Caslon-Smith. He was succeeded by three sons, who assumed the name of Caslon, who now conduct the ancient typefoundry very successfully.

Toward the end of the eighteenth century the modern style of roman introduced chiefly by Bodoni in Italy and pleasingly modified by Scotch typefounders in the design generically known as "Scotch cut" (not "Scotch face," which appeared much later), began to supersede, and eventually drove out of use, the old style romans of French origin which had been in use for three hundred years as body letters, except in Germany, which preferred its fraktur types. So complete was the change of taste and demand that the Caslon specimen book of 1786, issued by William Caslon III., which showed only old style roman body letter, was next followed in 1805 by a specimen

probably the next after 1805, the following prefatory "Advertisement" appears:

The Printers are respectfully informed, that, in addition to the contents of the following Modern Specimen, this Foundry includes the Works of the justly celebrated William Caslon, by whom it was originally established. They consist of all sizes of Roman and Italic, of an improved Elzevir shape; an extensive collection of Greeks, Hebrews, Saxons, and Blacks; Arabic, Armenian, Coptic, Ethiopic, Gothic, Persian, Samaritan, Syriac, Script, Music, &c., several of which are not to be found in any other British Letter-Foundry. Specimens of the original Caslon Foundry may be seen in Chiswell Street; but, being nearly out of print, cannot be generally circulated.

This advertisement appears in all succeeding books until the year 1844, and effectually shatters the interesting legend which credits Charles Whittingham with having difficulty, in 1843, in persuading the Caslon of that day to search for the old style matrices of his distinguished forefather. Warren, in his interesting work "The Charles Whittinghams, Printers," The Grolier Club, New York, 1896, says: "The establishment of Caslon was ransacked for the punches and matrices, and the missing ones had to be replaced." This, we see, is imaginary; the types were for sale, but doubtless there were few, if any, buyers, and the types would be cast to order. None the less is credit due to Charles Whittingham the Younger for preferring the old styles to the modern romans. When he printed, in 1844, "The Diary of Lady Willoughby, as relates to her Domestic History in the Reign of Charles I.," the use of Caslon types began to increase, but so slowly that the Caslons did

not reinstate them in their type specimen books until about 1860. They are not in the specimen book of 1854, and the small appreciation of them by the last of the Caslons is indicated by the omission in the book of 1854 of the long standing "advertisement," instead of which we are told that:

This establishment is also possessed of the original works of the justly celebrated William Caslon, which were engraved in the early part of the last century. Among these are the improved Elzevirs, now so frequently used by most eminent printers and admirers of the art of typography in reprinting fac similes of the works of old authors and antiquarian records.

The next issue of the Caslon specimen book after 1854 is without date, but there is evidence in it that it was printed as late as 1860, and here for the first time since 1786 the Caslon types are exhibited, with the following reference to them in the preface:

In this establishment may be obtained the highly esteemed founts of the long-established Glasgow Letter Foundry [Wilson's]; likewise the Old face Letters, which were engraved in the early part of the last century, by the celebrated William Caslon, and which are held in high repute by the most eminent typographers of the present day.

In 1858 Lawrence Johnson, of Philadelphia, visited the Caslon typefoundry in London and there purchased special casts of all the characters of all sizes of the Caslon types with which to make facsimile matrices for use in his typefoundry. As it happened, the Caslon types were shown in the Johnson house-organ at least a year before they reappeared in a Caslon specimen book, though quite probably some sort of advanced specimen had been issued by the Caslons to meet a gradually increasing demand for the types. If we except a few of the better book printers in Great Britain, it can not be said that there has been a revival of the use of Caslon types in that country in any wise comparable with their great popularity in America.

It is a common error to ascribe the invention of his design to Caslon. The design originated in Venice. The roman letters of Wendelin of Spire, first used in 1469 in Venice, were the first of the so called old styles. Jenson followed in 1470 with a more beautiful letter, but it was not what we now call old style. It was exquisite in its model, but monotone in effect. Ratdolt, who printed in Venice from 1477 to 1486, used beautiful old style romans. Early in the sixteenth century the old style roman design was made more effectively in Paris and in Lyons. There were many admirable variations of the design in use at that time. Plantin in Antwerp furnished himself in 1555 with matrices made in France, and later on, French letter cutters provided the punches for the excellent old styles of the Elzevirs. We see that from 1805 to 1844 the descendants of Caslon refer to the Caslon types as Elzevirs, inferentially but erroneously ascribing the origin of the design to the Elzevirs. The old style design at its best follows the splendid model of Jenson's roman but with greater contrast of the main and minor lines. This contrast makes it lively and also more readable.

When Caslon began to cut his letters, the forms of the roman old style letters had become crude and displeasing, the art of letter cutting having fallen into decadence, while the crudity of the letters was accentuated by poor presswork, inferior inks and papers and general slovenliness in printing. By contrast, Caslon's types deserved all their popularity, but they did not equal the sixteenth century letters of Garamond or of Grandjean. Another element of the popularity of Caslon's types was their liveliness, especially in the english and larger sizes. He put more color into his main lines than most of his predecessors had used. Comparison of his work with that of his contemporaries must be confined to British typefounders. Caslon regenerated the old style design. In all Europe the design continued to degenerate until it passed out of use entirely, except in that series known now as the Elzevir, which is quite unlike anything the Elzevir family of printers ever used. But in Great Britain Caslon's competitors bettered his instruction. In 1742 Alexander Wilson, of Glasgow, produced

an old style series which excelled that of Caslon, as did those of Baskerville. After Caslon's death his grandson, William III., went into opposition with a new letter foundry, the old styles of which excelled those of his grandfather, and later on Fry's old styles equaled the best in use. Nevertheless, however much we may criticize Caslon's work as contrasted with his immediate followers, the fact remains that no one since has equaled his work in an old style design, though many have attempted to do so, and the Caslon types undoubtedly constitute one of the greatest permanent assets of the typographic art.

LET THE WORKERS KNOW WHAT IS GOING ON

BY JOHN E. ALLEN



HERE is a custom in many business offices that well might be practiced in the different departments of the printing business. It is the custom of familiarizing all of the associate executives with contemplated changes in or extensions of business policy, additions to the equipment, or the installation of new devices or services. For instance, if the manager of a home office dictates a letter to the manager of a branch agency, in which a new policy is explained, it is the ordinary custom to pass copies to all the associate officials of the sending office, so that each may have a knowledge of the contents of the letter.

If the management of a printing concern decided to handle all unspecified work in a certain manner, for the sake of uniformity of style treatment, it would be a good plan for individual copies of a letter explaining the innovation to be handed to the workers in the composing room.

Assuming that the front office has decided upon setting all sale bills, say, in Caslon type, twenty-four point size, with seventy-two point Pabst headings, for the sake of establishing a set style that should prove of great assistance in attracting new work of the sort, it would be a good plan to present to each typographer in the shop a letter of this sort:

"It has been decided that sale bills with the seventy-two point Pabst headings and twenty-four point Caslon body type, as a standard, are to be preferred to the one set in a variety of sizes and faces, so we plan on using the style commended by good taste. As you know, we are in a community where work of the sort mentioned is to be had by the printery doing the most attractive typography, and it is our intention to establish a certain standard of sale bill composing that should prove a good advertisement of our business as a whole, and, at the same time, draw to ourselves an ever increasing number of customers with orders for the printing of sale bills. We suggest that you give this matter of sale bill uniformity your earnest thought. Any suggestions will be welcomed. Should you think of some changes in our suggestion that would prove beneficial if adopted, or if you have some additional features in mind that would be helpful if incorporated within the proposed standard style, kindly present them for our consideration. Of course you must know that the product of a printing concern reflects as much credit upon the workmen employed therein as upon the business itself, and that what is advantageous for the firm must necessarily be for the good of the individual craftsman. Cooperation should be our watchword. Wouldn't you like to have a part in the establishing of a high standard for one sort of typographic expression? Please let us know your views on the subject."

Such a letter should prove a great help to every one in the place if circulated generally among the workmen of a plant. And it is only a single specimen. Letters dealing with other matters of moment might be similarly distributed with like beneficial results.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

A Trade Abuse That Should Be Stopped

As long as there is printing to be sold there will be buyers who, before placing their orders, will want estimates of the cost, and no one can honestly say that such is not their right provided they definitely say just what kind of printing they want and the actual amount of it. This condition exists in every business where the goods are manufactured to special instructions after the order is placed. But there has grown up in the printing business an abuse which has caused great loss to printers, without corresponding advantage to the buyer, an abuse which could be greatly diminished, if not entirely eradicated, if all the members of the craft would live up to its ethics and be fair and honest when making estimates.

Estimates, as we said before, are something that the buyer rightfully expects, and if properly handled are a benefit to the trade through prevention of misunderstandings; but a certain class of buyers of our products have abused this privilege by making it an excuse for shopping, thus causing a considerable loss to printers through the cost of making estimates upon jobs that the buyer never intended to give them.

But this is not the abuse to which we referred in the caption of this article. The one we desire to remedy is a much more flagrant departure from business ethics, and one that, so far as we can learn, is confined to the printing business.

Sending to one printer a copy of a job just delivered by another printer, and requesting an estimate, is neither honest nor businesslike; and the printer who knowingly figures on such a job without consulting the one who did it is a party to a transaction that is a disgrace and a violation of all rules of ethics and business honesty.

When a printer receives a copy of a recently printed job and is asked to quote on duplicating it, he should inquire at once whether it is a bona fide request for a price for an order to be placed, or if it is merely for the purpose of checking a bill just rendered or to be rendered for a job already delivered. If the latter, he should decline to make a price, unless he is made familiar with all the conditions of the former transaction and especially the kind of copy furnished and the changes made in the proofs.

There is no doubt that the kind of buyer who would try to get an estimate on a job merely for checking would become provoked when cornered with inquiries as to the conditions under which the job was produced; he possibly would declare this had nothing to do with your giving him an estimate on the next edition, and if you insisted in your refusal he might end in calling you names and asserting that you were in a combination in restraint of trade. If every printer refused to estimate upon such jobs the buyer of printing would soon cease to ask or expect it, and the whole trade would be benefited.

How do you suppose your tailor would treat you if you went to him and asked for a price on a suit of clothes you had just bought? Would it help matters much if you were

to tell him that you felt you had been stuck and intended to give him your next order if his price was right?

Taking the thing on a larger scale, how would the building trades act toward a man who asked them to estimate, or rather to check up an estimate, after the house was built? Yet there are many jobs of printing worth more than an average house, and more full of details that might affect the cost through slight difference in the manner of carrying them out.

Why not get together and kill this trouble making abuse by absolutely refusing to estimate on jobs that look like check-ups? This would not prevent the customer from buying expert advice from a competent disinterested printer when there is reason to believe the job has not been correctly billed. Unfortunately, too many printers make use of such occasions to fill the buyer's mind with distrust of the other printer by making an unprofitable price, feeling secure in the fact that the job is not going to be placed. The method is bad — bad for both parties — and the sooner it is eliminated the better for the craft.

Now, when the slump in business is about over, when every one is looking forward to a buyer's market and there is going to be a big demand for printing, would be the very best time to destroy this abuse. Will you do your part?

The Machine and the Man

There are two factors in the efficiency of any printing office that in the minds of owners and managers are generally transposed as to their relative value and importance. The first, or rather the one generally considered first, is the mechanical equipment of the plant. The other is the working force, or man power. It is the usual thing for printers to boast of their up to date mechanical equipment and efficient management, but it is exceptional for one to hear a boast regarding the special adaptability and efficiency of the workmen.

One reason for this is the system of uniform wage scales and minute division of the work into separate operations; but a greater reason is the fact that most printers have entirely lost sight of the great truth that "no machine is more efficient than the man who runs it." There are many old machines running with very little less production than can be obtained from more modern ones, because they happen to be in charge of specially efficient workmen who thoroughly know these machines and all their peculiarities and possibilities. On the other hand, you will find in many shops the latest patterns of machines turning out much less than the proper quota of work, and possibly less perfect work, because they are being handled by those who either have never learned the best way of handling them or are not ambitious enough to do their best. Unless the man who runs the machine is "sold" on that particular machine and is an enthusiast about its perfection and possibilities, the machine will never do all that it is capable of in speed or quality of product.

Again we repeat, "No machine is more efficient than the man (or woman) who runs it." Therefore it is the part of wisdom to encourage our fellow workmen to give the best that is in them rather than to complain that the machines they are running are old fashioned and not able to do all that is asked of them. Of course, modern machines are built stronger and are able to run faster than the old ones, but then we never ran the old ones to anything like the limit that they were capable of under efficient handling.

Employee and employer are alike interested in getting the most out of every machine today in the interest of the reduction of the high cost of living and the stabilization of the business conditions of the world that all may have continuous and lucrative employment. More pay per year rather than more pay per day is the result of a proper relation between the man and the machine.

The Cost of Selling

The Cost Commission of the United Typothetae of America advises printers to keep the cost of the selling as a separate department and distribute it over the sales as a percentage.

This method of caring for sales has one decided advantage; it keeps constantly before the proprietor and manager the actual cost of procuring the orders, which is something that most printers are apt to greatly underestimate.

There is considerably greater expenditure for getting business than is shown in the items of a salesman's pay roll and advertising charges. Let us itemize those so we can recall the list and see how it looms up.

First of all come the fixed charges for share of office expense, then the management expense, then the advertising and the dummies, next the postage and carfare, and, finally, the share of overhead. Here is how they stretch out:

Sales manager's salary.

Salesmen's salaries.

Clerks' pay roll.

Commissions.

Stationery and supplies.

Postage.

Telephone and telegraph.

Samples.

Designs and dummies.

Salesmen's expense account.

Advertising.

Postage on advertising.

Donations to secure good will.

Portion of rent, heat, light and other office expenses.

Interest and depreciation on sketches and samples.

Part of management or overhead expense.

Quite a formidable showing for an account or a department usually passed over by saying "Our salesmen cost us about ten per cent."

Sit down and look over your books, and see just what it is costing you to get business, then include this item in every estimate you make.

We know it has been customary to carry selling cost over into the overhead and forget it, but it is neither good cost keeping nor good business to handle it in that way.

Continuous Advertising

While the printing business has suffered much less than many others during the recent adjustment of prices, there is no doubt that the men who have been on the street in the interest of the printers who believe in looking for business in season and out have found that it is a little more difficult to arouse the optimism of their customers and prospects.

Those representing printing houses which advertise have found it much easier than have those whose firms advertise only when business is dull. It is peculiarly hard to understand

why printers of all others should be in this class. It would seem that their handling of the advertising of the live business men would teach them that to keep up the stream of orders one must advertise regularly and continuously.

We might almost paraphrase the old saying, "An apple a day will keep the doctor away," by making it read "An ad. a day will keep dull times away."

The printing business is particularly well situated at present because other businesses will have to do more direct advertising to help their sales forces cover the market and recover their old time proportion of orders to keep the enlarged plants going.

Consumption of certain lines of goods has dropped off and there are pessimists who assert that the possibilities of production are too great; but we believe the consuming capacity of the United States is greater now than it ever was, and that the consuming capacity of the world will gradually regain its normal proportions.

This does not mean that printers can sit down and wait until the orders from the manufacturers come rushing in. On the contrary, it is an indication that the printer who wants his share of the profits must advertise continuously, not only when he finds time to slip it in during the dull days, but by laying out a regular campaign of advertising and getting it out just as regularly and promptly as if it were for his best customer. In fact, the printer is his own best customer; because, if his advertising fails to produce results the whole business suffers and the profits vanish.

As one newspaper man said, in attacking Theodore Roosevelt, "He is popular because he keeps himself on the front page." The same kind of keeping on the front page by continuous advertising will make any printer successful and prosperous.



The First Meeting of the Nineteenth Century's Two Great Emancipators.

Abraham Lincoln's first view of a printing press. This was at Vincennes, Indiana, in March, 1830, when Lincoln, as a youth of 21, was en route from his Indiana home to the "new country" in Illinois, and spent the greater part of a visit of three days in the office of the *Vincennes Sun*. Reprinted from *The National Republican*, Washington, D. C., February 12, 1921.

CARBON BLACK

BY A. P. KITCHEL

Assistant Secretary, National Gas Products Association.

EDITOR'S NOTE.—In the editorial columns of our February issue reference was made to the legislation prohibiting the use of natural gas for the manufacture of carbon black, which is under consideration in some States. In view of the importance of this product, carbon black, in connection with the manufacture of printing inks, as well as other commodities, we feel that printers would do well to read the following article and post themselves on the subject.



CARBON black is the name commercially applied to an amorphous form of soft carbon, produced by the combustion of natural gas. It must not be confused with lamp black, which is a black manufactured by the burning of oil. As a matter of fact, carbon black and lamp black are distinct products, differing from each other in molecular structure, tinctorial strength and other properties, and, for the most part, in their industrial uses as well. The distinct qualities of the natural gas product, carbon black, are its lightness and fineness, freedom from hard or gritty particles, miscibility in oil, intensity of color and remarkable coloring power when mixed with oils or other substances. No other black possesses this combination of properties. Carbon black is made only from natural gas. It can not be commercially manufactured from any other substance. Theoretically, no doubt, it could be made from illuminating gas, but this would be impossible as a commercial operation on account of the low yield and prohibitive cost.

The business of manufacturing carbon black from natural gas is not an experiment, but an established industry which has been conducted in the United States for forty years or more. Its origin and growth have been coincident with the coming into general use of the modern printing press, requiring an abundant supply of ink adapted to rapid presswork. Carbon black, or gas black, is today a staple commodity as well known to the many arts and industries which depend upon it as are anilin dyes or linseed oil. There are all together some forty carbon black factories in this country, located for the most part in regions remote from centers of population, and distributed among the States of Pennsylvania, West Virginia, Kentucky, Louisiana, Montana and Wyoming. These factories, with the wells and pipe lines that supply them, and the gasoline plants operated therewith, represent an investment of upwards of \$25,000,000. Carbon black ranks among the most useful of natural gas products. Indeed, its uses are such that it may without exaggeration be said to minister in some form to the convenience and comfort of every citizen. In point of time, its universal use was primarily connected with the manufacture of newspaper inks. Such inks are made by the admixture of carbon black and certain oils in the approximate proportion of one pound of black to eight pounds of oil. The resulting nine pounds of ink is sufficient to print approximately 2,250 copies of the average newspaper. In the year 1914 there were no less than 22,754 newspapers and periodicals published in the United States, employing 112,000 wage earners and having a combined circulation of 14,000,000,000 copies, or 140 copies for each man, woman and child in our country. There were in the same year 33,471 printing establishments, employing 272,000 wage earners and having a product valued at \$643,000,000. More than 175,000,000 books and pamphlets were printed, of which at least 100,000,000 were educational or religious in character. These publications require annually over 100,000,000 pounds of printing ink.

The modern rotary press, which has come into general use during recent years, is now capable of 200,000 pages an hour, or over fifty a second. Manifestly the ink essential for oper-

ations of such rapidity must flow freely, possess great covering power and make an instantaneous and legible impression. For such ink, carbon black is the ideal and indispensable material. The National Association of Printing Ink Makers, which comprises most of the printing ink trade of the United States and is thus in a position to speak with authority, is responsible for the statement that without carbon black "It would be impossible to continue the supply of ink requisite for the printing of newspapers." Mr. Ruxton, its president, himself a well known ink manufacturer, says that, "In the manufacture of newspaper inks, carbon black made from natural gas is an essential ingredient. No satisfactory substitute is available. Any restriction or curtailment of the output of carbon black, therefore, presents the gravest cause for apprehension, not only to the ink manufacturers, but to the publishers of newspapers and to the entire reading public." Carbon black is also a universal ingredient in carbon papers, typewriter ribbons and duplicating equipment.

Of great importance during the last seven or eight years has been the development of the use of carbon black in the manufacture of automobile tires, both solid and pneumatic. In 1920 there were 8,000,000 automobiles in the United States. It is estimated that the American tire manufacturers had an output in that year of about 35,000,000 tires. Taking these tires at an average price of \$25, the tire bill of the American people was in the neighborhood of \$800,000,000. The great majority of the better class of tires today carry black treads, and in the manufacture of these tires millions of pounds of carbon black were employed. The black is used, not for the sake of its color, but because it has been found that it adds to the toughness and resiliency of the rubber, giving better traction and much longer mileage. Tests conducted by the leading technical experts of the rubber industry have demonstrated that carbon black added in certain proportions to their compounds gives an increase of twenty-six per cent in tensile strength and ten per cent in elasticity. It also decreases weight, cost and time of cure, and, by retarding oxidation, prolongs the useful life of the tire. Manufacturers who formerly guaranteed a mileage of from 3,000 to 4,000 miles, are now making adjustments of black tread tires on a basis of from 6,000 to 10,000 miles. If only ten per cent additional mileage resulted from the use of black in these tires, it would mean a saving of \$80,000,000 in the tire bill of the American people for that year.

These are by no means all the ways in which carbon black serves mankind. Other commodities in which it is an ingredient are paint, varnish, stove polish, crayons, waterproof coverings, cement colorings, composition goods and paper. During the war millions of pounds of carbon black were supplied for the manufacture of tires for artillery and ammunition trucks, aeroplane tires, gas masks and camouflage material.

Another feature of the carbon black industry is that it adds appreciably to the supply of high gravity gasoline. Wherever practicable, the factories are now equipped with absorption plants to extract every drop of available gasoline from the raw gas. Only the residue of gas remaining after such extraction is consumed in black production, thus several million gallons of gasoline are added yearly to the nation's supply as an incident to carbon black manufacture. In most instances, the recovery of this gasoline would be otherwise impossible on account of the limited local demand and consequent inability to market the gas, after gasoline extraction, for other purposes. The gasoline so produced, according to the United States Geological Survey, "Represents a contribution to the gasoline supply of the country of far greater importance than its statistical position would indicate. On the one hand it represents a production of a type of gasoline that will fulfil the rigid requirements of motor fuel for aeroplanes in high

altitude duty and also a type of high gravity material that will blend with low gravity naphthas to produce a desirable fuel for ordinary motors. On the other hand, the production of natural gas gasoline represents true conservation."

The entire process is the most efficient that forty years of experiments and experience have been able to devise. Chemists and engineers are constantly employed in research work connected with the various manufacturing problems. One criticism often advanced is that while there are said to be about thirty pounds of carbon in one thousand cubic feet of gas, only about two pounds of black are manufactured. But this criticism confuses the element carbon with the commercial product, carbon black. The element is protean, existing in such diverse forms as the diamond, graphite, coal, oil, gas and the breath exhaled, and in any kind of organic matter. The whole industrial value of the product, carbon black, lies in its unique form and properties. It is impossible to increase the yield of more carbon from gas. Many methods of doing so have been devised but every one of them has thus far proved a failure, because it obtained quantity only at the sacrifice of the qualities on which commercial value depends. Few human processes approach theoretical perfection, so that mere criticisms of the carbon black manufacturer's process are not persuasive, on this account.

The carbon black companies are naturally vitally interested in the conservation of natural gas, upon which the continuance of their business depends. The processes employed are the best and most efficient which have been developed through the several years. If anything materially better, more economical or more efficient were known, is it not reasonable to believe that the manufacturers would have adopted and put it into successful operation? There has recently been widely published, under authority of the Bureau of Mines, a series of articles on the manufacture of this material. Nowhere is it suggested that any more efficient process has been developed or exists. If our process were obsolete or antiquated, or had been superseded by more efficient methods, is it probable the Bureau of Mines would have suppressed or concealed the fact?

On the one hand, the carbon black manufacturers stand ready and willing to be of assistance in furnishing gas to local communities or pipe lines at a reasonable price. On the other hand, it is estimated by competent authority that the sheer waste of natural gas in some of the States mentioned exceeds 150,000,000 cubic feet a day, or more than is consumed by the entire gas black industry of the entire United States. This is real national wastage and the carbon black manufacturers are naturally opposed to it.

The National Association of Printing Ink Makers, in recent resolutions opposing any undue legislation against the use of natural gas for the manufacture of carbon black, in its preamble states that

WHEREAS, we deem it unpatriotic for any one State or group of States of our country to restrict their natural resources to the exclusion of the advancement of the rest of the Union, as were such a spirit pursued the State of Maine might prevent its wood resources from being used for the manufacture of paper, or the coal producing States might prevent their coal from being used in other localities.

Other trade organizations are now taking up the subject and will doubtless protest against the proposed prohibition or serious curtailment of this industry in the other States.

All that the carbon black manufacturers ask is the right to continue reasonable use of gas from their own wells to operate their factories and the right to buy gas in the open market in fair competition with other industrial users. They do not think it un-American to ask the right to compete on equal terms. They do, however, call the attention of other enterprises to the danger of discrimination between manufacturers, whereby it might be established that one industry should have the right to buy gas whereas another should not. Such laws despoil one manufacturer or class of manufacturers

for the benefit of another. They suppress competition in the interests of those favored. If, for example, manufacturers of carbon black and gasoline may be deprived of the right to compete in the production or purchase of gas at the instance of another manufacturer, may not this manufacturer in his turn be deprived of a like right at the instance of some different manufacturer, and so on? Is not the true principle that of equal opportunity and open competition, which it has long been the American policy to foster and encourage? The old fable of the body and its members has not ceased to be true. In the laudable desire to save natural gas in certain localities, we must not forget the welfare or convenience of the body politic as a whole. A saving would be too dearly bought if accomplished only at the inconvenience and detriment of the entire public.

EXHIBITION OF OLD PRINTS

Among graphic arts circles in New York, old prints will be very much to the fore during April. Under the auspices of the National Arts Club and the American Institute of Graphic Arts, a Loan Exhibition of Old Prints, to be held at the galleries of the National Arts Club, 119 East Nineteenth street, will be formally opened on the evening of Wednesday, April 6. The exhibition will continue through the month.

It will be devoted chiefly to wood engraving, line engraving, etching and mezzotint, and most if not all of the finest examples of the work of the best masters of these four processes from the early beginnings in the fifteenth century down to the end of the eighteenth century will be shown, including the conceded masterpieces of such men as Schongauer, Durer, Mantegna, Marcantonio, Holbein, Rembrandt, Van Dyck, Nantsuil, Hogarth and Bewick.

These choicest examples of the prints of all time have generously been loaned by dealers and private collectors. The only prints later than the eighteenth century to be included in the exhibition will be two or three examples of Timothy Cole's engravings on wood. This is done not only because Mr. Cole is America's greatest engraver, but because he is also the greatest exponent of the only form of engraving in which America has excelled all other countries.

In addition to the old prints themselves, a most interesting feature will be the technical exhibits of the tools used in the different processes, books on prints, original plates and blocks, with proofs from them, engravings in various "states," proofs showing the effects of different "wipes" in etching, along with educational examples of other fascinating details in the vast and enchanting subject of print making.

A dinner will be held at the club preceding the opening on the date given above, at which the speakers will include Timothy Cole, William M. Ivins, Jr., Curator of Prints of the Metropolitan Museum, and Frank Weitenkamp, Curator of Prints of the New York Public Library.

Not only do engravers and printers and other workers in the graphic arts of today owe a tremendous debt of gratitude to these old master engravers, but also there is nothing, hardly excepting even the work of the early printers, which can be studied and enjoyed with more certainty of high inspiration toward better standards of excellence than can the rare and beautiful old prints such as those to be shown at this notable exhibition.

LETTERS WE APPRECIATE

To the Editor:

SEATTLE, WASHINGTON.

At this time I am going to take the opportunity of telling you how much we enjoy THE INLAND PRINTER. All our men say that they can not see how any well regulated printing office can get along without it.

JOHN J. KNOFF, *President, Knoff Printing Company.*



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

On the Use of a Hyphen

R. E. W., Birmingham, Alabama, sent two proofs showing a line in two ways, "Acid- and Water-Proof" and "Acid and Water-Proof," and in a letter accompanying the proofs says: "I understand the line to mean 'acid-proof and water-proof.' Which form is correct?"

Answer.—The commonest way is "acid and water proof," with no hyphen. With one hyphen, as in the second, it is not good at all. Some people will have it with the two hyphens, which is the way it would have to be done in work for me. Of course the right way for a printer is the way the customer wants it.

Roman or Italic Parentheses, Etc.

A. J. C., Des Moines, Iowa, asks: "Should roman or italic parentheses be used to inclose an italic word? In a question ending with an italic word should the quotation-mark be italic or roman? Is a law enforceable or enforceable?"

Answer.—Italic marks of punctuation are not much used in good books except in whole sentences of italic. For a single word or even more in a sentence mainly roman I agree with Theodore L. De Vinne that roman points are better. Practice is divided, however. The man in charge, if he has a choice, is not properly criticizable no matter which he uses. A law is properly said to be enforceable, not enforceable, though all the dictionaries give both spellings without distinction. The word is simply the English enforce with the English suffix -able, and words ending the other way are from Latin words with the ending -ibilis. Such words commonly show the same difference as that between eatable and edible, of which the first is made of English elements and the other is simply a complete adaptation from Latin.

A Disputed Possessive Form

L. V. C., LaGrange, Ill., writes: "In the expression 'fourteen years' experience,' is the possessive apostrophe correctly used? In our office there was considerable discussion as to whether this was right or not. Some say it is and others contradict. Please inform us as to whether it is or not and the reason for it. We can find nothing in our reference books that will give us any light on the subject."

Answer.—I personally hold to the use of the apostrophe, and do not think I can ever be persuaded that such expressions are right in the other form. But a great many people prefer the other way, and among them are not a few who are reputed as thorough grammarians. I am sure that the omission of the apostrophe is wrong, and the defenders of the omission insist that the use of it is wrong. My reasoning is that the first noun (years') is in the possessive case, consequently should have the possessive sign. They say that it is not possessive; but this comes from what I call a badly erroneous idea that the possessive case must express possession. Webster's New International Dictionary rightly says the possessive case is "the case denoting ownership, origin, or some analogous relation."

The following is from Gould Brown's "Grammar of English Grammars," page 514: "Between a portion of time and its correlative action, passion, or being the possessive relation is interchangeable, so that either term may be the principal and either the adjunct; as, 'Three years' hard work,' or 'Three years of hard work.' Sometimes we may even put either term in either form; as 'During the ten years' war,' 'During the ten years of war,' 'During the war of ten years,' 'During the war's ten years.' Hence some writers, not perceiving why either word should make the other its governed adjunct, place both upon a par, as if they were in apposition; as 'Three days time,' 'By a few years preparation,' 'Of forty years planting,' 'An account of five years standing.' If these phrases were correct, it would also be correct to say, 'one day time,' 'one year preparation,' 'one year planting,' 'of one year planting'; but all these are manifestly bad English; and, by analogy, so are the others." Brown's grammar is old, but it is the one book in which such minutæ are pretty sure to be found, and it has always been and is still authoritative. The quoted phrases, except the last lot, are actual quotations from good authors. Brown was not always right, but in this instance he certainly was, although some writers will not admit it. Difference has always existed and will exist.

A Fault in Diction

E. J. R., Toronto, Canada, writes: "I would thank you for your opinion in regard to a point on which I am not quite certain. Is it not wrong to write 'What kind of a fellow is he'? To my mind the 'a' is bad grammar as well as faulty diction. Some grammars emphatically condemn such a sentence. But so many writers seem to be using that form of expression that I wonder if they do it out of carelessness or ignorance. As a proofreader, have I the right to delete the article in question, even if it is in the copy? Your answer through the columns of your journal will be greatly appreciated."

Answer.—The expression here condemned used to be included as an error in all the books of verbal criticism once so common, but which now are little appreciated. We are now much more liberal than we used to be as to propriety of language. Little irregularities are not nearly so much noticed as they were. A much greater fault than the one criticized appears in the letter calling the use of the article bad grammar. Grammar could not be better than that of the sentence criticized, although the diction is not the best. It probably is not carelessness or ignorance that leads to the use of the extra article, but rather deliberation. It is presumable that many writers think the article is needed in the sentence, and on such supposition an ordinary proofreader has no right whatever to delete the article when it appears in the author's copy. Its presence in copy is all that is needed for its defense. A proofreader who is specially authorized to do so may make such changes, but he should be prepared to give proof that he is right, and even with such preparation he may save considerable trouble by being tolerant and cautious.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL



THE dictionary in this writing does not mean any book so called, for many small works and some large ones are current that are not commendable except as being better than none. Our use of the word dictionary is in general reference to our full works that are well known as recognized authorities, even including some which the present writer does not approve. Small works always give selections of words only and slight definition, even those literally extracted from the larger ones omitting many of the really common words and much desirable information. A striking instance is the school dictionary which announces in its preface intention to give all words likely to be heard or read by common school pupils, which enters and defines prognosis, yet does not give diagnosis, a word much commoner than the other. Definitions also are necessarily very much condensed and unsatisfactory. This is said here merely to show a reason for recommending preference for the full dictionary, while admitting that even the smallest is useful within narrow limits.

A puzzling circumstance of a very curious nature, as I see it, is found in the fact that so many people never learn to use the dictionary, and that so many never own one. It is the only record of the words of the language, and no one, no matter how well educated, can possibly know the whole vocabulary well enough to need no record. Great numbers of these books are sold, but not nearly so many as should be. Curiosity is in itself a slight incentive toward frequent resort to the printed record, but it is the foundation of lively interest, and is worthy of much attention and gratification.

We find little use now of the word *billingsgate*, meaning foul language, but once it was very familiar, and it is still known, although what it names is itself not often spoken of by any special name. *Billingsgate* is so called from the London fish-market notorious for the ribaldry of its denizens, which must have been extremely picturesque in early times to induce its common celebration by making the local name a name for all such talk. This instancing of *billingsgate* results mainly from that being an early typical example. It seems to me a very curious matter that the vile language of fish-venders in a certain market should lead to wide-spread use of that market's name as the regular common word for such language. What is most interesting now is the fact that such transference of names from persons or places to common uses is one of the prominent processes in the making of our vocabulary.

Greenough and Kittredge, in "Words and Their Ways," say that "one of the most entertaining chapters in the history of our vocabulary deals with words from proper names." Their book has a chapter on this subject, largely composed of mere notes of etymology, and showing that in many instances the words treated are not derived from proper names, as derivation is commonly understood, but are the names used without change of form but with common meaning, as *billingsgate* is. Among these are *brummagem* (a dialectal form of Birmingham), *benedict* or *benedick*, *burke*, *china*, *japan*, *guy*, *meander*, *morocco*, *vandal*, and many others equally curious. Of course these common words are derived from the proper names, but to derive a word is usually to change its form as by adding a syllable, as in *bowdlerize*, *harveyize*, *macadamize*, and *tantalize*.

In the preceding paragraph only enough of the words from proper names are mentioned to tantalize persons who are interested a little only, but enough to point the way for those who will find the others for themselves. Entertainment is principally found in the history of the origin and development of the words, and it is rarely given by mere dictionary records. Of course we can not always keep in mind the origin of the

vocables we use as if they were instinctive, and we can hardly even know all of any certain kind. We can never know how speech, as made by putting a number of words together, originated, but much of the way that words individually originate is known and the knowledge is prized by all who study to know. One of the most interesting facts involved is that a large proportion of our vocables in every-day use are products of the common people, not depending on scholarly authority, and of such origin and furtherance are many of the transferred uses of proper names.

A word arising without scholarly aid is *blackguard*. It arose hundreds of years ago from the practice of calling those who had charge of pots and pans and other kitchen utensils the black guard; also, it seems, certain soldiers or attendants dressed in black were called the black guard. Of course the black guard of kitchenry were usually of low character and vile speech, and it was probably among themselves that the word *blackguard*, through running together the words black and guard, arose. Whether started by these lowly persons or others, the new word soon became the common characterization of one of their sort, probably with thorough forgetfulness of the original following very soon. Evidently here is no trace of authority, but complete popularity.

Bombast is now and has long been pompous or inflated language, such as is also called *fustian* (which latter presents another curious instance of a word from a place-name, *Fustat*, a suburb of Cairo in Egypt). I presume that it is a long time since our present sense of the word *bombast* became the only meaning conveyed by that word, and of course there is no probability that it will ever again have any other sense; yet our use of it is simply a figurative use from the old application of it as a name for cotton wadding, and *fustian* came to us in the same way, namely, as a jest. In this we have another instance of language-making by the common people, independently of linguistic authority.



Them Was the Happy Days!

Reprinted from Des Moines (Iowa) *Capital*, of February 18, 1921. Used at time the Iowa State Press Association was in session.

Collectanea Typographica

By HENRY LEWIS BULLEN

Books are the torches, fed with oil
divine,
To light our pathway through a glo-
rious mine;
Ope' boundless treasuries of human
thought,
And bid us marvel o'er what God hath
wrought. — FRANCIS I. MAULE.

* * * *

Alas! Alas!

He who first shortened the labor of copyists by device of movable types was disbanding hired armies and cashiering most kings and senates and creating a whole new democratic world. He had invented the art of printing.—*Carlyle.*

CARLYLE was dreaming, and his dream will come true. But how slowly human beings learn! *Collectanea* supposes, hopefully, that one might find almost a thousand democrats in North and South America. Millions of Americans are undemocratic because they are "not rich enough," and other millions are undemocratic because they pay good sized income taxes, yet the real democrats are sometimes not rich and sometimes quite rich.

Now, if the real democrats controlled all things that are printed, Carlyle's dream would soon come true. Printing, however, is at the service of all classes, cults and superstitions, good, bad and indifferent. Progress is tediously slow toward real democracy, with its simple platform of "All things whatsoever ye would that men should do to you, do ye even so to them," because most of the types are working for the undemocratic folks. The Declaration of Independence does not go far enough when it states that "All men are born free and equal." It is truer that all men are born free and equally ignorant.

That learned (but not therefore necessarily wise) man, Dr. Eliot, president emeritus of Harvard University, was born as equally free and as equally ignorant as the most illiterate American of them all. The only difference between these two was that of character of environment before and after birth. If they had been exchanged in their cradles, Eliot would have been the illiterate one and the unnamed one might have become president of Harvard University.

The destiny of the unnamed one would be uncertain if he had accidentally become an Eliot, but there would be no uncertainty about the real Eliot accidentally put into the hands of ignorant

handicapped by the great god Bad Luck. Remembering this, as we should, we will be humble in prosperity and friendly to all the less fortunate. Humility is the preponderating trait of the truly great and of the truly democratic who may not be great. All the world eventually loves a true democrat. No man's memory is more universally loved than that of Lincoln. He is loved because he was first of all a democrat. There have been greater men, but few (if any) wiser. In a recent life of Lincoln, it is written: "Lofty vision made him humble and reverent of the common mind of the plain people." He stood on the one line platform of another great democrat, loved actually (as well as officially) by half the people of the world. Lincoln knew the handicaps of the unfortunate, white or black, and his eminence and vast authority never caused in him the slightest arrogance. How different the attitude of the average "boss," big and little! If we have in our hearts one element of arrogance toward our fellow men we are not real democrats, and we are delaying the "disbanding of hired armies" and the "cashiering of kings" (crowned and uncrowned) and the creation of "a whole new democratic world."

Lincoln nearly fell into the clutches of the god Bad Luck. His father could not read. Fortunately his stepmother was able and willing (humble, poverty stricken saint!) to teach the boy to read. Of schooling otherwise he had practically none, but a neighbor in the wilds had a few books — the only books within a hundred miles — seven precious printed gifts of the god Luck! Had Abraham's father remained a widower; had there been no books in a neighbor's house; or had the books been trivial and uninspiring — then surely the world would have lost a great name, but we may be equally sure that an illiterate Lincoln would have remained a true democrat. However, it is in prosperity and authority that a democrat is put to the severest test.

* * * *

The man who does not believe in advertising may know his own business, but nobody else does.—*Selected.*



Statue of Johan Gutenberg, inventor of typography, recently acquired by the Typographic Library and Museum of the American Type Founders Company, in Jersey City. The bronze, which is seven feet high, is by the favorably known sculptor, E. Plassmann.

folks. He surely would have been an illiterate, untaught by his foster parents, deprived of schooling, held down to struggle for a meager livelihood — unblest by the benefits of printing

We who are more or less in the Dr. Eliot class, and use our knowledge to become foremen, or to command the service of others, or to become richer than others, are simply the beneficiaries of the great god Luck, who gave us a good start. Those not successful are

Poor Richard

In January, seventeen-six,
Was born, in humble station,
A gentleman whose high renown
We honor as a nation.
The same who wrote, when work was slack,
His justly famous almanac.

"God gives all things to industry."
"Plough deep, while fools are sleeping."
"Lost time is never found again."
"To rise, begin by creeping."
A sage, in sooth; a good and true man —
Yet not *too* virtuous to be human.

A man of parts, this chandler's son;
Fair critic, guide and mentor,
Diplomatist, philosopher,
Economist, inventor,
Why, every schoolboy knows, I guess,
How he improved the printing press!

He tore the lightning from the sky,
While all the world was mocking,
With silken kite and pointed wire.
Soon all who scoffed came flocking.
They thought him little less than God,
When he displayed his lightning rod.

He was his country's surest guide
Through change and evolution.
And in the years of storm and stress
That brought the Revolution,
He fought for peace by arbitration —
Then boldly signed the Declaration!

As Minister to France his fame
Filled all the land with wonder,
He bound our Nations with a bond
Nor time nor tide can sunder.
He was, I think you'll all agree,
A wizard at diplomacy.

For all these noble services
America reveres him.
Yet 'tis his quaint simplicity,
I think, that most endears him.
For this the world his praise rehearses —
And I am wrestling with these verses.
—Vilda Sauvage Owens.

* * * *

Logotypes and Linotypes

NOW that the greater part of printing is from logotypes (which we call linotypes), it is interesting to recall that the originator of logotypes — castings of words and syllables rather than separate letters — was Barletti de Saint Paul of Paris, who in 1770 sold his invention for 70,000 francs, being the sole gainer in the transaction. In 1785 John Walter, of London, introduced logotypes in a printing house he bought for the purpose of demonstrating their economies. The system Walter used required 3,500 logotypes for one font. He subsequently founded *The Times* as a vehicle with which to cultivate a demand for his system. The "vehicle" proved to be a gold mine of such richness that Walter quickly forgot his logotypes. From that time until the invention of the linotype there were many attempts to popularize logotypes, all futile.

* * * *

The word "advertisement" was not used in its present publicity sense until 1660. The words "advertising" and "advertiser" are of later date, the latter first coming into use in 1705.

Pamphlets Before Newspapers

DEMOCRACY began powerfully to assert itself in England during the reign of Charles I. (1600-1649), a monarch who combined great charm of manner with a firm adherence to the monstrous affirmation of the "divine right" of kings and secret loyalty to the Roman Catholic faith, while professing to be a Protestant. For his treachery to the people of England he lost his head. He greatly feared Printing, and he it was



Statue of Benjamin Franklin, printer, who achieved the place in history of the greatest of Americans, recently acquired by the Typographic Library and Museum of the American Type Founders Company, in Jersey City. The bronze, which is seven feet high, is by the favorably known sculptor, E. Plassmann.

who decreed the limitation of printing houses in Great Britain and Ireland to twenty, none of which would operate more than two hand presses. Severe penalties were prescribed against those who might be discovered to be printing without one of these twenty licenses.

All this was before the day of regular newspapers. The democrats of that day, generally known as Puritans, comprising men and women of greatly varied ideas and aspirations, to spread their ideas resorted to the printing of pamphlets, which in turn were answered by pamphleteers in the interest of autocracy. The royalist pamphlets were printed by the licensed printers; the antiroyalist pamphlets were printed on secret (outlawed) presses. Of the seventy-five

thousand or more of these pamphlets, printed between 1637 and 1660, only one copy exists, and this through the foresight and assiduity of a bookseller named Thomason, who began to collect them in 1640. It was a risky task, as possession of one or the other part of the collection became punishable by death, as one or the other party came into power during the civil wars. Thomason died in 1666, bequeathing the collection to his children. In course of time parts of the collection were disposed of, but about 1766 the bulk of these pamphlets came into the possession of the British Museum, where it is today, in two thousand volumes, each containing about thirty pamphlets, some containing relations of facts, such as battles by sea and land, but most of them controversial on politics and religion. Not a few adventurous unlicensed printers lost their lives for issuing pamphlets which today appear to be no more than a statement of universally accepted facts or conclusions. Many more patriotic printers were fined and imprisoned, but always their types and presses were destroyed. When a press was destroyed another quickly took its place.

A large share of that liberty of thought and opinion which is the heritage of Great Britain and the United States, more than in other nations, is due to the courage of the unlicensed printers of England during the reigns of the autocratic Stuarts.

* * * *

Oldest Newspaper in England

THE oldest newspaper now existing in England is the *Gazette*, a bi-weekly, now devoted entirely to governmental announcements and advertisements, civil and military. It was first issued as the *Oxford Gazette*, biweekly, on November 16, 1665, and is now in its two hundred and twenty-fifth year. On its twenty-fourth issue its name was changed to the *London Gazette*, when it became the official periodical of the British government. It is now usually referred to as "the government Gazette."

* * * *

Origin of the Word "Newspaper"

NEWS was first circulated regularly in manuscripts known in England as "News Letters," or "News Sheets." Printed news was first issued in pamphlet form, with the name "News Books." Each volume of a "News Book" was paged consecutively. Broad-sides, containing news, printed on one side, were known as "News Sheets." In 1665 the *Oxford Gazette* appeared on a half (folio) sheet, printed on both sides, and to distinguish this new form of publication from books and sheets, it came to be called a "News Paper."

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

First Elevator Jerks in Descending and Rising

An Illinois operator sends slugs showing fins on base which were turned over slightly as the slug was pushed out of the mold. The letter reads: "I set the back knife as close as possible to the back of the mold and still the fin or turned over edge appears. What can I do to remedy the trouble? The jerking of the first elevator was corrected according to the plan you suggested last month. I found the high spots on the cam and smoothed them down with a file. The elevator now descends without the least jerk."

Answer.—It is evident from the appearance of the bottom of the slug that the edges of the mold body and cap have been rounded off. Perhaps the mold has been scraped with a harder instrument than brass rule, and possibly it has been rubbed with emery cloth. It is useless to attempt to remove the fin with the back knife, especially if the mold is warped or the edges rounded off. We advise you to send the mold to the Mergenthaler Linotype Company, advising that company of its condition. It may be possible to lessen the trouble by grinding mold if the rounded edges are not too extensive, and if the mold is warped it is possible to straighten it.

Defective Matrices Make Imperfect Slugs

A press proof is submitted of slugs that show imperfect letters. Almost all characters have a circular outline. The following letters were imperfect in the print: b, c, h, p and r. Several other characters also showed some slight imperfections which might be attributed to the lack of tension of pot lever spring. The letter reads: "Enclosed is a form made ready in which the lower case c and the lower case r do not show up. Do you suppose this is in the matrices?"

Answer.—We suggest that you secure a cast of each group of characters on a separate slug and do not allow the matrices to distribute until you have secured a proof from the slug. The proof will show the position of the defective character, which then can be removed. Examine each suspected matrix with an enlarging glass or pocket magnifier. The defect in the wall can not be readily corrected, especially if the wall is bruised into the matrix. Of course you will see the necessity of removing the defective characters, as the damaged condition of these matrices may lead to further damage to other matrices. Deflection of side walls of matrices occurs where the spaceband sleeve is not kept polished, or where it may be rounded off. We believe that the spacebands should be polished in graphite on a smooth pine or basswood board, always rubbing the band lengthwise to the grain of the wood; in no instance should the sleeve be rubbed sidewise or with a rotary motion. The object of this care is to prevent the edge of the sleeve and wedge from becoming rounded, which condition if present would permit the entrance of metal between matrix sleeve and wall of matrix and perhaps allow a lump of metal to form on sleeve of spaceband at point adjacent to matrix wall. Short lines casting is another way in which the walls of matrices are

damaged. Operators should be cautioned against the practice of sending away loose lines. It is quite possible that you will be able to locate the cause by making a test cast of every character affected, by groups as stated before. In some shops a cast is made weekly of each lower case character, and matrices showing hair lines or other defects are thrown out. This practice prevents the deterioration of matrices, as the damaged characters are soon discovered. Examine pot lever spring. If it yields much more than one-sixteenth inch when pot locks up to cast, increase stress by turning back on eye bolt nut.

Assembler Slide Vibrates

An Iowa publisher writes: "We have a Model 15 linotype in use about four years and are unable to stop the vibration of the matrices against the star wheel while in the assembler. Can it be that we do not know the proper adjustment? We have tried new star wheels and also all sorts of adjustments on the brake adjusting screw but seem to get nowhere. Have also been unable to locate the matrix detaining plates on the elevator as referred to in 'The Mechanism of the Linotype,' as we thought replacing them might in some way remedy our troubles."

Answer.—The following may be mentioned as causes: worn corners on assembler slide facing (D-1459). If corners appear worn remove and turn an unused corner so that it will bite the slide. A weak brake spring will also give the same trouble. Oily slide will be another cause; the slide must be clean. Having the adjusting screw in brake lever set too far up will be another cause. Set the screw to give a slight clearance. It would be well to see if any of these conditions are present. The matrix detaining plates (D-100 and D-433 or D-577) will be found on the right end of the assembling elevator. The function of these plates is to hold the lower lugs of matrices in the elevator when it is raised above the star wheel. The detaining plates can scarcely be involved where the assembler slide vibrates.

Damage to Matrix Lugs Not Always Due to Overset Lines

An Illinois operator asks if overset lines are the only cause of damage to the lower front and back lugs of matrices. He mentions an instance where mold disk not advancing proper distance was the cause of damaged matrices.

Answer.—The occurrence you describe does occasionally arise, but it is rare. To test the space between mold and vise jaw so that you can tell when to adjust the eccentric pin in mold slide lever roll you may proceed about as follows: (1) Close vise jaws and start machine (without line). (2) Stop machine the moment first elevator reaches vise cap. Insert a folded strip of news print between the mold and vise jaw. (3) Draw out the lever again and shut off just as the disk moves onto the locking studs. Now raise the first elevator about six inches by hand and place a piece of furniture or

any other suitable material to hold it elevated. Observe how close the mold is to the jaw. There should be just room for the two pieces of print paper. If there is more space, adjust by eccentric pin and tighten lock nut before making observations again, as the eccentric pin should be tight when test is made.

Clutch Does Not Release Quickly Enough

A New York operator writes in part as follows: "I took out the paper packing in the clutch leathers. By taking out all the paper the clutch would slip and wouldn't turn machine over, so I put back some of the paper so the clutch would work. I had pulley off but there was some oil on the shaft so I cleaned shaft with gasoline, oiled and replaced it. When the second elevator does stop on its upward movement it comes about six inches from lining up with the bar and will not stop below so matrices can be changed. In some cases it doesn't stop at all and the fonts get wrong before the machine comes to a stop. Of course the machine stops all right at neutral. When I pushed the lever in to stop machine as second elevator went up I watched the clutch release. It did release, but the cams still turned for a short distance. Can it be that the mold disk turning shaft brake is loose or worn?"

Answer.—We believe that you will have better results by leaving the paper packing off and by increasing the stress of the clutch spring. Take it out and stretch it at least one inch. The mold disk turning shaft is at a standing position when the second elevator is on its upward movement, hence the brake being loose or worn would have no effect. If the mold disk ends its $\frac{1}{4}$ and $\frac{3}{4}$ movement with a jerk and causes the gears to chatter, it will indicate that the brake needs tightening.

WHY THE FORTY-FOUR HOUR WEEK?

BY A UNION MEMBER



HIS article is by a union man who has weathered two strikes during fourteen years of continuous membership, and these views are not exclusively the writer's own, but are the opinions and general sentiments of a number of fellow printshop employees. First: I believe in unions and their principles. Let no one doubt that statement, as I have worked "under cover" in many shops during my touring days and have been let out more than once owing to the decoration of my coat lapel.

I have held all the offices in the local union to which I was attached, and at one time served as a delegate to an international convention. I demand and purchase union made goods whenever possible. I am still a union man and hope to continue as one for many days to come, as I feel that I owe much to unionism.

But what seems to have come over our crafts here of late?

It appears, that unless the forty-four hour week is granted, a nation wide strike, affecting all the allied printing trades, will be called May 1. And just why this forty-four hour week? Perhaps the writer (a common ink slinger, by the way) is dense or behind the times, but if such is the case, he has lots of company. Many compositors, pressmen and feeders had not given serious thought to this proposed legislation until a short time ago when the clouds began to gather, and all are of the same opinion—that is, that this measure has in a manner been railroaded through.

Many of them claim it was enacted while they were overseas or in camp. Any way, it looks like bolshevism to them and they are wondering why they did not have a vote on the question. They, and the writer, are not students of political economy and are not prepared to debate the question of forty-four hours statistically, but all can see that if the program as

constructed is carried out, it means a long and bitter struggle, and to many of us it spells defeat.

Public opinion is for the eight hour day, and the sympathy of the public is with any and all movements, organized and otherwise, to better working conditions and maintain high standards of living, but public opinion will give scant encouragement and no support to this threatened strike for the forty-four hour week.

It is all wrong and unnecessary, and impracticable.

This nation, in the matter of production, is not prepared for the forty-four hour basis in any industry. At the present time in the printing industry, hundreds of shops are required to work considerable overtime on the forty-eight hour schedule; what, then, will be the overtime pay roll with a forty-four hour week? Ask any employer if he turns over any labor capital from overtime.

Even acceding to the argument that production can be speeded up to accomplish the same results in forty-four hours as the forty-eight hour week produces, is it not reasonable and common sense to consider the effect of such speeding up on the human machine?

If the forty-four hour week materializes who will bear the brunt of the additional load? The answer is, the pressroom and the pressman. The average present day pressroom foreman is a bundle of raw nerves due to the ever increasing automatic machinery and the cost and efficiency systems already in operation, and he can be likened to the proverbial camel and its last straw.

And a word about conditions: The printing industry can not be held up as the "horrible example" by the spellbinding soapboxer. Its employees are craftsmen and artists who must possess a little intelligence above the average trade worker, and they are forever seeking methods and knowledge, that each may become a master in his particular branch. Most of the employers, too, are fair and honest, and treat their employees as human beings. With few exceptions the employers have worked at the same cases and have fed the same presses, and the pay envelope has meant the same to them as it does to us.

The past four years have done much to place wages on a plane befitting the character of the work.

In the same period the unions have done little toward organizing, and there has been little label agitation, and today we find more open shops than ever. Many of the men holding cards in unions affiliated in the printing trades are incompetent and were conditions back to prewar standards they would find it a difficult task to hold down a steady job.

But to get back to the subject: It is time to wake up and take stock. Many of us would be far more satisfied to have the present forty-eight hour week adhered to, and, in the face of wage reductions that are so universal in other lines, keep our present scales from tumbling, and forget the forty-four hour week, as it means trouble.

This is not a plea for the shop owner; it is an appeal for ourselves and organized trades. Let us demand a referendum vote on this question and get the sentiment of the rank and file. The writer and all others who wish to see fair play and have a voice in the matter will abide by the decision of the vote.

I believe there are many who will concur in my remarks and hope this matter will be settled peacefully and with satisfaction to all. It will be no disgrace or dishonor to admit that the forty-four hour week enforcement is not practicable, neither will it be a victory for the employers. The brave man and the strong is he who can acknowledge his error; to him belongs the victory.

The writer is just a plain, ordinary union pressman, the breadwinner for a little family, and is perfectly happy among the old type grinders all day; but he knows that a strike is war, and Sherman said the rest.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. III.—LOUIS A. BRAVERMAN

IN an article in *Monotype*, the organ of the Lanston Monotype Machine Company, published on the occasion of the announcement by that company of a new Caslon type face, Everett C. Currier, one of America's foremost designers with type, wrote of Caslon: "It is really hard to overrate the worth of Caslon type. Objections can be found with it, and exceptions may be taken to it, but the type has yet to be made that can match it for all around usefulness, for grace and dignity in high places, and for clearness and neatness in ordinary work. It comes nearer being fool proof in the hands of the bungling typo and the venturesome compositor than almost any other type that can be mentioned. Of this type it can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print."

"The printing industry will have made a tremendous stride forward in efficiency (it is not always necessary to explain a good type face in terms of art!) when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses — of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography, at a profit, under modern conditions — and under conditions of any period."

Now read what is said by Louis A. Braverman, typographic designer for the Caslon Press, Toledo, Ohio, who has developed the use of Caslon as far as any one — and farther than any except a limited few, among whom Marchbanks must be prominently mentioned:

"I like Caslon type best. For all around work I do not believe there is a type face that can be used to such advantage as Caslon. I believe that better typography could be had if printers would select one or two type faces and make a thorough study of their possibilities and their limitations. I have worked with the Caslon type face for fifteen years and have yet to learn more than I already know of its possibilities.

I use Bookman, Scotch Roman, Bodoni and Kennerley occasionally, but Caslon is my standby."

Braverman accomplishes what Currier says is possible with the Caslon type face. To the unknowing or the skeptical, it would seem impossible to give an advertising broadside that forcefulness of appearance, that "punch" that is so essential in gripping attention. The first thought would be a bold face type — it would be the one most generally adopted. But Braverman knows there are things that grip attention as well as blackness. He knows that beauty of effect has power, that white space has power, that size has power, that color has power. Consider the possibilities of Caslon in broadside composition as demonstrated by Braverman on the inside spread of the folder reproduced at the top of the next page. The original size of the sheet was $19\frac{7}{8}$ by $15\frac{1}{4}$ inches, the size of the body type was 14 point. Caslon, light face that it is, has some "heft" in that size and we will have to admit that it fills the bill here. Braverman, moreover, will go to the other extreme and get up a business or professional card with Caslon that leaves nothing to be desired, far more beautiful in effect than any that could be gotten out of the minion of faces that attempt to make printed

work look like engraved work. Between these extremes — for folders, book pages, programs, titles and covers — Braverman does not feel the need of other styles, although on occasions he uses them with telling effect for the sake of variety and "color," as on the circular for the Hampshire Paper Company, a masterpiece of the Colonial style, and the program for the musicale, both of which are shown at the top of page 67.

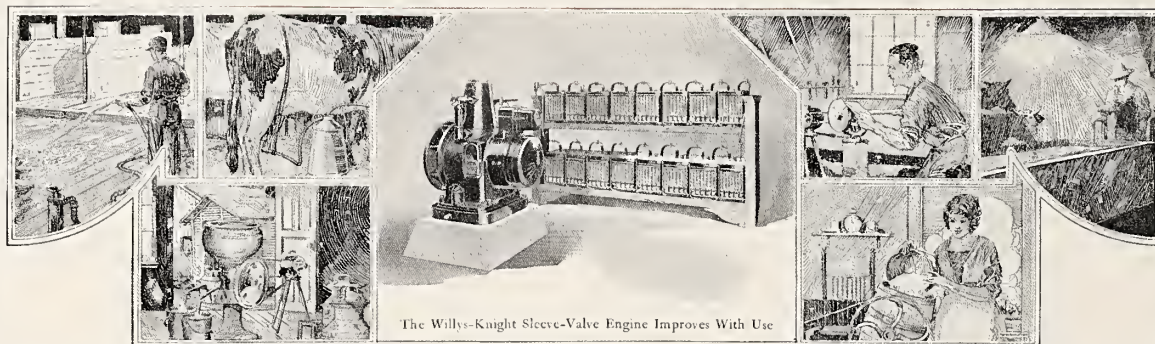
The larger lesson to be learned from what Mr. Currier has said, and what Braverman has said and done, is not that Caslon is the type face pre-eminent, as undoubtedly it is; the lesson is, rather, that we should adopt one or two good faces, study their uses and limitations — how they may be used with most telling effect — and confine our work to them. As has been said by Mr. Currier in the quotation from his article made at



L. A. Braverman.

Solve Your Own Labor Problem With WILLYS LIGHT

THE PRACTICAL ELECTRIC LIGHT & POWER PLANT



EVERYWHERE on American farms to-day, there is a grave shortage of labor. Farms are being abandoned. The young boys and girls of the farm are flocking to the cities and are being followed by their elders.

Increased city wages is one reason. Increased comfort and convenience another.

The result will soon be apparent in a scarcity of farm products and higher prices paid to those farmers who remain.

Your opportunity is here if you increase your production. To do this, you must in-

crease your own efficiency and WILLYS LIGHT will help you.

On the average farm from twenty-five to thirty hours a week are spent in doing the ordinary daily chores and in preparing farm products for the market.

Electric power will do your work in one-fourth the time, better and of course with no physical effort.

With WILLYS LIGHT all your lighting is done without an open flame. No matches are required and fire hazard is reduced to the mini-

mum. Should a fire occur, running water under pressure is available to fight it.

Think of its convenience. Power at your finger tips any place on the farm, always handy, always helpful.

Power separating saves half the butter fat. Power churning makes better butter. Power washing saves clothes, toil and time.

WILLYS LIGHT will provide power for the thousand-and-one monotonous daily tasks.

WILLYS LIGHT will save 1,000 hours a year equal to one hundred working days of ten

hours each. These one hundred days of time are easily worth \$500.00 in labor value, and in products value many times that amount. WILLYS LIGHT may easily be the means of turning a loss on the year's work into a handsome profit.

WILLYS LIGHT will attract and hold any farm labor that is in the community.

WILLYS LIGHT will keep your children on the farm.

WILLYS LIGHT will pay its way and make you a profit.

WILLYS LIGHT DIVISION, ELECTRIC AUTO-LITE CORPORATION

TOLEDO, OHIO, U. S. A.

Printed by The Caslon Press, Toledo, Ohio

the outset, there is sufficient opportunity for variety in the five alphabets — lower case of roman, small capitals of roman, capitals of roman, lower case of italic and capitals of italic — of a good book face for every practical, or even desirable, purpose.

It is hoped readers will study Mr. Braverman's work, as shown in these pages, with this idea in view. We have endeavored to show as great a variety of forms as space will permit for that purpose, and if Mr. Braverman's work and our setting it before the attention of our readers will impress indelibly upon the mind the fact that a multiplicity of type faces is not necessary to variety, either in treatment or in kind of product, much will have been accomplished. As to the quality of the work there are few who will now insist that a multiplicity of faces is anything but a danger.

It is, however, the essential purpose of this series of articles to acquaint readers with the experiences and personalities of those men whose work has been set before them as admirable and worthy of study.

We are not surprised to learn, in view of the portrait of Mr. Braverman

THRIFT

When You Place Your
AUTOMOBILE INSURANCE
with the
MANUFACTURERS' CASUALTY
INSURANCE COMPANY
of Philadelphia, Pa., you practise

THRIFT

10% to 20% saving
Its contract presents the last word in
Automobile Insurance



which appears on the opening page, that he is a young man. It will be several months before he celebrates his thirty-second birthday; he was born in Boston on July 25, 1889.

Concerning his introduction to the printing craft, Braverman writes interestingly as follows: "My entry into the printing business was accidental. While attending school I was given the option of attending one morning every week a class in clay modeling, carpentry or printing. I thought at that time I should like to play with hammer and nails, and so informed the teacher that I wanted to join the class in carpentry. My teacher, however, thought I would make a better printer than a carpenter and instructed me to attend the class in printing.

"It was at the North Bennett Industrial School, Boston, that I got the first smell of printers' ink. It was there that I was introduced to the 'type louse.' It was there that the mysteries of printing were revealed to me. I was fascinated by the type cases. The fact that each letter was in a separate box and that each piece of type had to be handled separately was astonishing to me. I soon

Above, the inside spread of a large broadside and, below, the cover of a 3 by 6 inch booklet, both given satisfactory treatment by the use of Caslon. Mr. Braverman proves the claims of versatility made for Caslon by writers on typography.



Hampshire Paper Company

The ONLY PAPER MAKERS IN THE WORLD MAKING BOND PAPERS EXCLUSIVELY from their mills at SOUTH HADLEY FALLS, MASS^{TS}. Announce the addition of a new shade to the OLD HAMPSHIRE BOND line of colors. It will be known as *CHAMPAGNE*.

THE HAMPSHIRE COLORS have long been favorably known for their *Richness and Brilliance*. *CHAMPAGNE* offers a new and emphatic demonstration of this fact. Providing a dignified background for the written message, it has, in every way, the true tone of OLD HAMPSHIRE Quality, the writing paper of discriminating business men the world over. Every sheet of OLD HAMPSHIRE BOND is made a *Little Better Than Seems Necessary*. Note the attractive qualities of this sheet of OLD HAMPSHIRE BOND, the new *Color, CHAMPAGNE*. Note the warmth of *Color*, the fine *Writing Surface*, true indicators of OLD HAMPSHIRE Excellence. *CHAMPAGNE* is not yet included in our sample books but we will send you sample sheets on request. Use the postcard enclosed in this issue of DIRECT ADVERTISING.

A SUNDAY AFTERNOON
Musical
Given at ye NEIGHBORHOOD CLUB
at QUINCY, MASS^{TS}.
on SUNDAY, November 25th

Musical HERBERT T. DRAKE, Hostess

ALICE ROBERTS, Violinist BEATRIZ BARRINGTON, Reader
EARL BELLIS, Tenor HELEN RUMSEY SMITH, Contralto
ERNEST HARRISON, Accompanist

. Programme .

DUET	Passage Bird's Farewell	HILDACH
VIOLIN	A Hejje Kati	HUBAY
	B Chopin Nocturne	ARR. SARASOTE
TENOR	How Vain is Man (from Judas Macabean)	HANDEL
READER	Selected	
CONTRALTO	Lullaby from Jocelyn	GODARD
DUET	A Nearest and Dearest	CARACCILO
	B Keys of Heaven	OLD ENGLISH
READER	Selected	
TENOR	A Morning Hymn	HENSCHEL
	B Inter Nos	MACFAYDEN
	C Chère Nuit	BACHELET
CONTRALTO	A Habanera (from Carmen)	BIZET
	B Boat Song	WARE
	C Sing, Smile, Slumber (by Request)	GOURD
DUET WITH VIOLIN	Barcarolle	OFFENBACH

In the circular at the left and the program at the right Mr. Braverman has introduced a line of Caslon Text for the variety and decorative value it gives. In both these examples the Colonial style of typography is the motif.

got over my strangeness, however, and not long after my initiation I was printing my name, using an 8 by 12 inch press operated by foot power."

That the influence of environment is great upon the budding craftsman, and that he will in the great majority of cases turn out to be just the kind of workman as the one under whom he got his first impressions, is again proved in the case of Mr. Braverman. His apprenticeship was served under no less a personage in the printing craft than D. B. Updike, of Boston, whom Mr. Braverman characterizes as "the greatest living typographer."

After spending six years with Mr. Updike, Braverman went to the Heintzemann Press, Boston, as a compositor, but he was shortly made foreman of the composing room and within six months after that superintendent of the entire plant. It was while he was with the Heintzemann Press that Mr. Braverman contributed most regularly to THE INLAND PRINTER.

After he had been with the Heintzemann Press for two years Braverman bought an interest in the business, which he sold after

he had been there four years, to take the position of superintendent and typographic designer with the Dando Company, of Philadelphia. After a year here Braverman went back to Boston to enter business for himself. He says, "I failed to make a 'boss' printer and went to the Ronalds Press, Montreal, Canada, as typographic designer. I didn't like the climate or the city and so, after six months, I came to the Press."

In telling us about his work and about his ideals, Mr. Braverman gives some mighty good advice to those who are ambitious of accomplishment in our most interesting craft. We can do no better than repeat the advice in Mr. Braverman's own words:

"The success that I have had in the printing business I owe mostly to my first employer and friend, D. B. Updike. I was very fortunate in having my early training under his supervision. He taught me the value of good work and the joy of creating it. He encouraged me to read the history of printing and to emulate the early masters. He taught me the fundamental principles of good typography.



For everything you must have a plan.
Whatever is not profoundly considered
in its details produces no good results.
I leave nothing to chance.—NAPOLEON

IDEAS mixed with ink create Good Printing. With the vivacity of a living thing, this printing that sells finds its reader, whether he sits in the circle of illumination from the library lamp or frowns through business problems in the harsh noon-light at his desk, and leads him unresistingly down Purchaser's Row.

There, with fresh, vivid impression, he sees your product as it is, becomes conscious of the personality of your goods and finds that personality desirable.

Good Printing is salesmanship plus. And the plus represents typographic art.

[3]

The initial text page of a booklet giving an idea of Braverman's ability along that line.

"Studying the history of printing was a fascinating diversion, but emulating the early masters — well, that's a different matter. I'm still trying.

"In my work I always try to so create the physical appearance of every piece of printed matter that it will achieve the purpose for which it was intended. This, to my mind, is the all important function of good typography. It should be a useful element in making a piece of printed matter effective. It should be a means to an end rather than, as too often it seems, an end in itself.

WHAT IS WORK, ANYWAY?

This is not the heyday of the grasshopper and the sluggard. If either still persists, which is improbable, the grasshopper must be lightly dancing and the sluggard must be heavily sleeping far from earshot and eyesight. For ours is primarily a day of workers. We work uninterruptedly, we work obtrusively, we work vociferously.

Work is in the air, virtually inescapable, though we are not all charged with dynamic force, we are not all possessed with genius which must be provided with a way out, we were not

Published by WILLYS LIGHT DIVISION

ELECTRIC AUTO-LITE CORPORATION



SALES FACTS

FOR THE WILLYS LIGHT FIELD ORGANIZATION

VOL. I

Toledo, Ohio, JANUARY 15, 1921

No. 9

Announcing the High Voltage Club

Every Dealer, Sub-Dealer and Salesman
Eligible for Membership

FOR the purpose of giving due recognition to the achievements of Willys Light selling representatives, we have inaugurated a sales club to be known as The High Voltage Club. No greater selling honor can accrue to a dealer, sub-dealer or salesman than to qualify as a member of the select group who will go to make up this club. The club will be a yearly affair and the conditions governing are detailed below:

1. Every dealer, sub-dealer and salesman is eligible to membership.

2. The unit of sale will be termed "Volts." A volt will be equivalent to \$10.00 of gross business. Thus on the sale of a Model L-2 at \$695.00 the dealer would receive a credit of 69.5 volts. Twenty-five hundred volts when credited to one individual will constitute a membership.

3. The club year will extend from January 1st to December 31st, 1921, inclusive. All orders secured during this period and on which factory is supplied with bona fide copies and serial numbers will be counted. Copies of orders should be supplied factory through distributor at time taken. Serial number must be provided by having purchaser mail factory "Request for Guaranty Card," form No. 982 WL, attached to each engine-generator. Credit will be given only on orders the serial

numbers for which are supplied factory prior to March 1, 1922.

4. Orders will be credited to salesman whose signature appears thereon. Credit will always follow commission division, thus in the case of a partnership or of assistance by a closing salesman the volt credit will be divided as may be indicated on the back of factory copy of customer's order. The division of credit as may be indicated on back of order must be checked by distributor. No orders will be credited unless distributor's check appears thereon.

5. The club presidency will go to the member securing the greatest number of volts. The offices of vice-president, secretary and treasurer will be awarded to the three club members next in order. The next ten highest producers in the Club will be elected directors.

6. Every Club member will be brought to Toledo for yearly convention, with all expenses paid. Further recognition will be given in the form of a practical souvenir.

7. Toledo records to govern in every case.

Make up your mind right now to qualify as a "High Volter." Resolve to make at least two calls and demonstrations every working day. Nineteen Twenty-One is going to be Willys

Light Year. You can make it your year, too.

Club for Distributors

The High Tension Club

OF course we're not going to overlook the distributors who play a really important part in the success of any dealer. Close co-operation of distributor with dealer and dealer with distributor is the thing which absolutely insures the success of each in this business. Those distributors who know their dealers' problems and help surmount them always have the best producing organization. By the same token the dealer who gets real co-operation from the distributor but fails to co-operate in return is doomed to drag along with the "lesser lights." With the idea of giving proper recognition to the distributors whose efforts help their dealers attain membership in the High Voltage Club, we have inaugurated another club to be known as the High Tension Club. The conditions of membership are as follows:

1. Only two members of a distributing organization eligible to membership. Membership to be in name of distributing organization and not individuals.

2. Membership to be awarded upon



Opening of
New Canadian Factory

Convention

of

The Canadian Sales
Organization



February, 1921

Canadian
Toledo Scale Company
Windsor, Ontario, Canada

At the left the first page of a house-organ done in Caslon in Braverman's characteristic and interesting style and, at the right, a booklet cover wholly in lower case with italic of Caslon also, for the lines printed in color.

"A page of type beautiful to look at is not always good typography, certainly it is not if it does not achieve the purpose for which it was intended. It is not good, either, if it is inappropriate.

"In advertising, good typography is of utmost importance. Good presswork is necessary to produce good advertising. Good paper and good engravings are also necessary; but all the good things in the world will not save a poor job of type-setting. Good typography is the foundation of the advertising structure and if the typography is permitted to be poor the structure itself is bound to topple over. [Remarkable thought, well expressed.]

"I like to make my work very simple. I believe that simplicity is one of the most important elements of good typography. I use very little hand lettering or hand drawn borders or other decoration. Like Mr. Updike, who first inspired me with love for good typography, I depend on good type and foundry rules and ornaments for my effects."

all born on Saturday. What is work, really? Is it doing something hard or doing something distasteful? Is it just anything that brings in money, or must it be earning a living? Is it a vocation or an avocation? Is it necessarily manual labor? What do we mean when we say "Work has killed Mary," and the next minute assert "Work has saved Jane"? And finally why, when both Mary and Jane call their employments "slavery," do we onlookers respectfully refer to those ladies' "careers"? Yet when Mary and Jane pridefully mention their careers, why do we lament their slavery?

Work, one must suppose, is a strictly personal matter, depending for its identification on such psychological peculiarities as interpretation, predisposition and habit. To one young gentleman (employed) comes another young gentleman (unemployed). He speaks:

"Say, I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther work, wouldn't you? Course you would."—*Scribner's Magazine*.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"Press Proof"

A house-organ of so high a quality that the various numbers when gathered under one cover will serve as a text book in direct advertising is the aim of the Meyer Press, printers, of Appleton, Wisconsin, for its new publication, *Press Proof*.

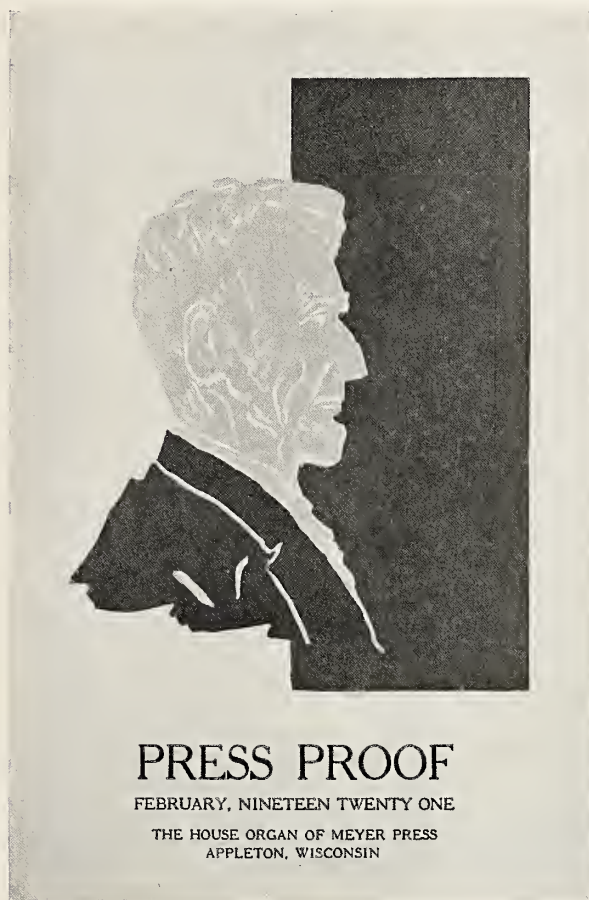


FIG. 1.

"We are trying to make *Press Proof* more than the ordinary house-organ," says this firm. "Each issue will contain constructive articles for users of printing; suggestions that will mean money saved, if followed; ideas that will aid in advertising campaigns. We have planned for future numbers a series of features, which, gathered under one cover, would make a text book for direct advertising."

For those who desire to save their copies of the house-organ the printing company offers the free use of its binding service at the end of each year. All that is necessary is that the back numbers be mailed to the publishers, who will bind them in an attractive cover, free of charge.

We have before us a copy of the February issue, the third number, of this new house-organ, and if the present standard is maintained the publication will be worth saving for those who are in the market for direct advertising. This number contains, as one of the constructive articles referred to, a practical and useful treatment of office forms, showing how to cut their costs. With diagrams and concrete suggestions it deals with the whole question of such forms, and should prove of value to the buyers of printing anywhere. Other brief articles of the same helpful character are published. There can be little doubt of the value of the house-organ to those who receive it, and the Meyer Press should get ample returns from it as an advertising medium.

The appearance of *Press Proof* as a piece of printing is entirely in keeping with the quality of its contents. It is printed on heavy book stock, and there is a dignified, conservative style in the makeup. The cover of the February number with the unusual likeness of Lincoln reproduced here (Fig. 1) is of gray cover stock. Fig. 2 shows the label on the envelope in which the house-organ is sent.

Shop Marks

There is something about a trade mark that lends an intangible value to products of all kinds, and the old established mercantile firm taking pride in the quality of the particular commodity it sells would not think of giving up its trade mark. It is stamped on every article and every piece of advertising matter sent forth. In time it becomes an integral part of the product itself.

Why not a more general use of the trade mark in printing products? They are being used by some printers, but the advertising matter that comes to this department indicates that their use is by no means general.

The Rogers Job Print, Plymouth, Massachusetts, has adopted a simple and effective design which it calls its shop mark. The firm introduces it by means of a blotter, reproduced here (Fig. 3). Why the symbol has been adopted and the value it will have is well explained beneath the design.

There is one value to a shop mark of this sort that the average printer possibly may not have thought about. It



FIG. 2.

serves as a sort of permanent aim for high standard and quality in the printing turned out by the shop using it. Its real purpose is as a mark of quality. Once it is adopted and the symbol goes out with the printing, the printer using it will be inclined to strive, consciously or otherwise, to make his product worthy of it.

Con. P. Curran Printing Company

An attractive booklet has been circulated by the Con. P. Curran Printing Company, of St. Louis, in which use is made of an ingenious method of telling of the big plant's resources and improved equipment.

Introducing Our Shop Mark

SYMBOLIZING KNOWLEDGE, ART, STUDY AND DEVELOPMENT

This mark is our legal acknowledgment that your order has been filled according to the specifications of the contract.

It is our signature to a work of which we are not ashamed.

It is not a pseudonym. It conceals nothing. It is a frank and open admission that we were the craftsmen who produced the job.

It is like the artist's full name painted on the corner of a picture.

It is like the author's proper name printed on the title-page of a book.

It is like the mason's mark on a cut stone.

It is like the architect's name on the bronze tablet of an important building.

It is like the hallmark on a piece of sterling silver.

It is a sign of respectability.

It symbolizes your preference to deal with an honest house.

ROGERS JOB PRINT
20 Middle St., Plymouth, Mass.

FIG. 3.

message contained in the booklet, but it is a good example of a practical and convincing advertising talk that should prove to prospective customers that the company is well equipped to take care of their printing needs. There is a definiteness about the message which gives it added value.

Some idea of the pleasing appearance of the booklet may be obtained from the reproduction here of the front cover (Fig. 4). The cover stock is in green. Red is used for the initial letter of the title and for the border around the picture of the plant. The booklet measures up well with the high standard of advertising matter issued by the Con. P. Curran Printing Company. *The Monthly Message*, the company's house-organ, is a well printed and well edited publicity medium.

"The Treasure Chest"

The very last item in the first issue of the new house-organ, *The Treasure Chest*, says:

"Each month we plan to send with *The Treasure Chest* some interesting piece of printing. The insert this month is the holiday greeting card of the Cunard Steamship Company, Ltd. This piece of work, from the original idea to the final distribution, was produced by the Charles Francis Press."

We quote the above because it is characteristic, in a way, of the house-organ itself — an original idea and effective as advertising. *The Treasure Chest*, just starting its career, is published by the Charles Francis Press and the Thomas Dreier Service of New York, and is edited by Thomas Dreier. That the publication will continue to be as interesting as the first number and will be a successful venture for the producers is assured by the fact that Mr. Dreier is the editor. Mr. Dreier, philosopher and excellent writer, no matter whether his subject is advertising, printing or something else, could scarcely produce anything that was not interesting, even if he tried. And to be known as an interesting house-organ, he rightfully contends, is a most valuable asset for such a publication.

The Treasure Chest is of a different type. It is not filled with advertising and printing shop talk. Mainly Mr. Dreier writes human interest stories of life, and the shop talk, in brief form, is sandwiched in, as it were. Every line of the house-organ will be read, and the publication will prove its advertising worth, but this, in our opinion, is due to Mr. Dreier, and unless there are some Thomas Dreiers — speaking from the writing viewpoint — in printing houses over the country, it is our opinion that some caution should be shown before using *The Treasure Chest* as a model.

On the subject of house-organs, the editor gives a valuable hint to printers who are not making use of this sort of medium.

CON. P. CURRAN PRINTING CO.

If you owned this plant

FIG. 4.

"We are publishing *The Treasure Chest*," he says, "because we know for an absolute certainty that it will bring us much new business which without its help would not come to us at all."

"Business firms whose house-organs have not been edited properly and printed properly have found them so extraordinarily profitable that we would most certainly be neglecting our own interests if we did not publish one of our own."



THE BATTLE OF SACRAMENTO - 1847
By Fred Green Carpenter

This picture depicts the culminating moment in a series of brilliant victories won by Doniphan's expedition to New Mexico and Old Mexico in the Mexican War. Four thousand Mexicans, occupying strongly fortified heights and well supplied with cannon and equipment, were defeated by Doniphan's force of less than 1,000 men. General Doniphan, on horseback in the left foreground, is directing the charge up the hill to the strongly fortified Mexican position on the heights.

FIG. 5.

"We also would be neglecting the best interests of our clients if we did not urge them to acquaint themselves with this form of friend making, direct mail advertising which has been developed to such a point that profitable results may practically be guaranteed."

The Treasure Chest is of four pages, 9 by 11 inches, printed on deckle edged antique book stock with a small amount of colorwork. Small cartoons are used effectively.

"Imprint"

Some idea of the far reaching effect of special numbers of house-organs may be gained from the results obtained by a recent number of *Imprint*, the monthly publication of the Hugh Stephens Printing Company, of Jefferson City, Missouri. The Hugh Stephens company is located in the State capital, and the firm does all of the State printing. This year while the General Assembly of the State was in session the company issued a State capitol number of *Imprint*, devoted almost entirely to reproductions of views of the new four million dollar capitol, which the State has just erected, and of historical paintings with which the building is decorated. Don Davis, editor of the magazine, writes thus to this department of the reception of the special number:

"During the entire history of our house-organ we have never had such a gratifying response. People have besieged the office requesting extra copies to send to relatives and friends. Legislators and State officials have written in for extra copies. Business houses, colleges and libraries have requested copies for their files and the State Library Commission has asked for one hundred copies to be distributed to libraries of the State."

There is a movement now on by members of the Legislature to have an edition of the number printed to be distributed and paid for by the State. If this is done this probably will be the first time a house-organ of any kind has ever been honored by such official action.

The house-organ merits the response with which it met. It is exceptionally well printed. There are ten excellent reproductions of the scenes mentioned, one of which is shown here (Fig. 5). The publicity which the printing company is getting through this souvenir edition can be readily expected to more than recompense it in an advertising way for the effort expended in producing the magazine.

The Personnel

It is human nature to have an interest in and a certain curiosity about the person or persons with whom one is dealing. This is true especially with business dealings. It applies not only to the financial rating and responsibility of a firm or the men back of it, but equally to the human or personal side of those making up the personnel of the firm's

staff. Probably with a view of capitalizing on this interest as much as anything else there is an increased amount of this personal exploitation in the advertising and publicity matter being sent out by printers.

We reproduce here (Fig. 6) two specimens of advertising of this sort. One of these, issued by the Arrow Company, Philadelphia, tells in a breezy, concise way of Benjamin Franklin (yes, that's his real name), a member of the art staff; how he happened to join the staff, and the high character of work he is doing. It is not an unusual custom to announce in a more or less formal manner the addition of a new member of a firm or staff, but this booklet gives one a real glimpse of the new worker — after he has gone through the pages the reader feels that he really knows the new man.

The other booklet, with the title "Hoo's Hoo," issued by Townley & Kysor, Atlanta, Georgia, is devoted to a personal and business sketch of the life of a member of the firm, Gaston Townley. In connection with the sketch there is a cartoon of Mr. Townley engaged at his favorite pastime, fishing. The booklet, the editor announces in the opening paragraphs, is the first of a series of "scandals on our personnel."

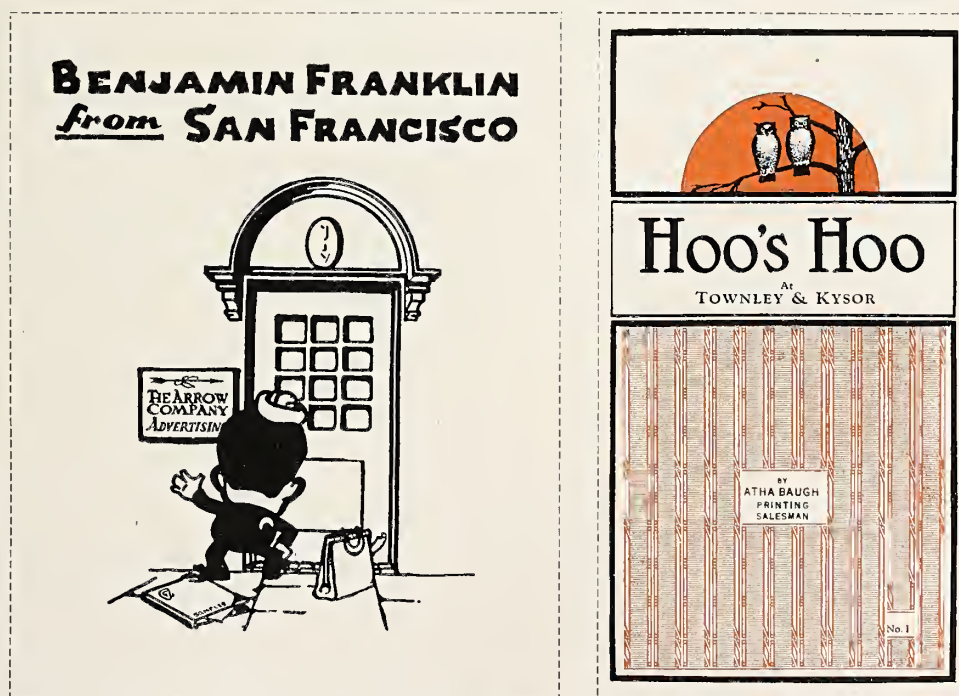


FIG. 6.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

IN the Public Reference Library at Bath is a volume recently presented to it, bound in human skin. Only five libraries in the world possess rareties of this nature. It looks like pigskin.

It is calculated that during the eleven months preceding last November 200,000 workpeople in the British printing, paper and kindred trades received a net increase in wages of £118,000 a week.

RECENTLY a printer's apprentice was summoned to the Guildhall, London, to show cause why his indentures should not be cancelled. It was charged that instead of attending to his own duties he wrote blood curdling stories of the "Deadwood Dick" type.

MRS. CLEMENT EDWARDS, lately deceased, had been engaged in compiling a system of newspaper clippings covering the whole of the labor and education movement since the great dock strike of 1889, and she had amassed a collection extending to about 2,400 volumes, with index references, amounting to between three and four million clippings.

BASIL BLACKWELL, the Oxford publisher, has acquired the business of the Shakespeare Head Press, at Stratford-on-Avon, whose former owner, A. H. Bullen, died recently. The business will be changed into a company, with the aim of developing the past tradition of fine printing, publishing books of literary and artistic merit, and of selling new and second hand books of the appropriate character.

THE paper trade has been perturbed about alleged "dumping" of German made paper (to the extent, it is said, of 100 tons daily) on the English market. But lately exceptional offers have come from France and Australia. It is strange that, while Germany is supposed to be strangling both French and English manufacture, papers of French make are here offered at prices against which the British mills can not compete.

A LARGE printing office in London recently advertised "a quantity of 9-point type (any weight up to 20 tons)" for sale. It must be admitted that it is a most rare thing for any printery to have such an enormous amount of any one size of type—especially of 9-point. Figuring on so called "short tons" of 2,000 pounds, and allowing for a percentage of type remaining in cases after they are set "clean," we find that 20 tons of 9-point will set about 8,192,000 ems of solid matter. Assume that a compositor will set on an average of 7,000 ems per day of eight hours (which he can not do, as a rule), it will take him 1,170 days or 3 years and 42½ weeks to set this quantity of type!

GERMANY

THE University of Munich plans to have its own printing office, but is to confine its productions to scientific works, dissertations, etc.

LEIPSI reports a severe dullness in the printing business. At the end of 1920 there were out of work 85 job and book compositors, 2 machine compositors, 149 pressmen, 7 proof-readers and 34 stereotypers.

It is said that the German papermaking industry is booming to so great an extent that one firm is compelled to have a working day of eleven hours, and that the workers have agreed to this in defiance of the trade union leaders.

THE theft of a statue of Gutenberg from the Berlin Book Trades Chamber is reported. The statue (half a meter in height) was a present from the German Book Trade Society on the occasion of the Berlin society's twenty-fifth anniversary.

THE city of Cassel has had its sugar cards printed with the text in three languages, German, Greek and Russian, the idea being to prevent as much as possible their counterfeiting. It is said that one-fifth of the paper money in the country is counterfeit.

GRSCHEBELIN, the Russian publisher who has the monopoly of supplying Russian schoolbooks, has given orders amounting to 20,000,000 Swedish crowns to printing houses in Germany. He has also given orders to the amount of 6,000,000 Swedish crowns to a printing office in Sweden.

THE *Reichsgesetzblatt* (Journal of Government Laws) has advanced its price from 1 mark to 90 marks per annum. It is clear that a publication of its size, which in 1920 comprised 2,050 pages, can not be furnished for 1 mark, but the advance to 90 marks is quite staggering for many people, and it is quite probable that this journal will not maintain its circulation of 200,000 copies.

REPORTS show the following articles may now be imported into Germany without license: Waste paper (written on or printed); paper clippings (waste from the manufacture of paper); paper, pasteboard and pasteboard wares only fit for repulping; books in all languages, including prayer books, printed or written, with or without pictures of any kind printed, attached or inserted therein; books with raised characters for the blind—all these bound or unbound; newspapers and periodicals.

FRANCE

THE University of Paris seems anxious to have a printing office of its own, after the pattern of the Clarendon and Pitt Presses at Oxford and Cambridge, England.

SOME severe criticism, both from master printers and from their workmen, is now being undergone by the noted Estienne printing trade school at Paris. It is asserted that in certain departments of the school the machines and tools have become out of date and the printing material allowed to deteriorate; there are too many hand presses and too few modern printing machines. The administration with its nineteen functionaries is out of proper proportion to the teaching faculty of thirty-five persons. Furthermore, there is one official to every four students, of which latter there are about two hundred. The budget of the school for 1920 was 470,230 francs for administration and only 60,000 francs for plant and material. These 200 students cost the city 622,082 francs or about 3,112 francs each. As but nineteen leave the school yearly as "proficient" graduates, the cost for each is 32,795 francs. The management is said to be considering reforms in the institution.

SWITZERLAND

GERMAN publishers have made a five per cent reduction on the prices of books furnished to Swiss dealers.

BECAUSE of a crisis in the Swiss papermaking industry, one large concern has closed its works for an indefinite period, and another is working only half time.

NORWAY

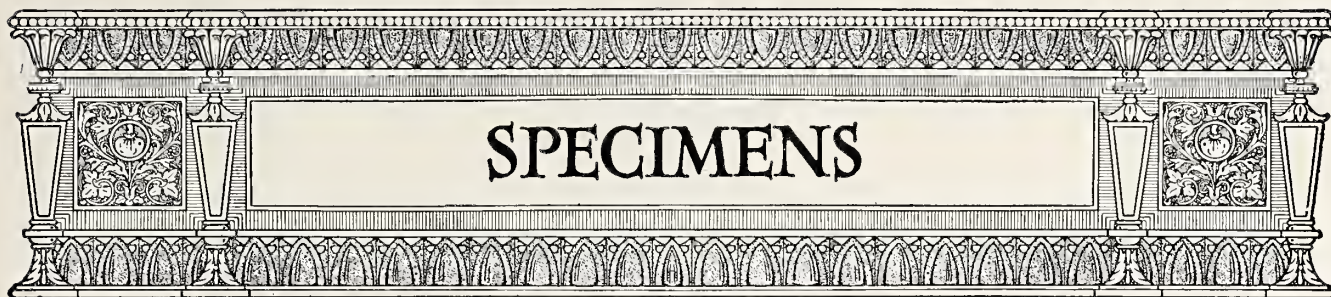
AMONG the "articles of luxury" whose import into this country is prohibited are: Paper wares, such as parlor games, playing cards, picture post cards, congratulation cards, oleographs and photographic reproductions.

RUSSIA

ON New Year's night there was a big fire in Petrograd, in which the office of the daily *Iswestia* was totally destroyed, while the office of the *Krasnaja Gazette* suffered great damage.

ITALY

It is reported that all the Italian newspapers have joined a syndicate for purchasing their supplies of news print.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

O. E. BOOTH, Des Moines, Iowa.—Specimens are interesting and pleasing, thoroughly satisfactory in every respect.

BUSH-KREBS COMPANY, Louisville, Kentucky.—The program and menu booklet for the fourteenth annual banquet of your Booster Club is interesting and attractive throughout, the striking cover design, in pleasing colors, being the outstanding feature.

F. S. ZINTZ, Dodgeville, Wisconsin.—"Your New Weapon" is a very attractive plain booklet, thoroughly satisfactory for the purpose to be performed.

in black and white on gold stock. If it was printed, the gold is excellent, so good that one might think gold leaf was used. Roughing adds to the beauty of the effect. Typography throughout the text is clean cut, dignified, legible and effective.

LOUIS J. HERZBERG, St. Louis, Missouri.—Your work with the Gardner Advertising Company as typographical designer is notable not alone because of its excellence, but particularly because you see that it accomplishes its purpose and does not

FRANK D. GIMBEL, Cleveland, Ohio.—Your letterhead for The Cleveland Printers' Club is attractive and neat, and the colors are well chosen. The stationery forms for The Doyle & Waltz Printing Company are satisfactory in general, although the lines of the main display are quite too closely spaced.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.—It's like getting a letter from home to hear again from you and to receive specimens of your interesting and pleasing typographic work. Those speci-

LOYALTY



LOYALTY is that quality which prompts a person to be true to the thing he undertakes. It means definite direction, fixity of purpose, steadfastness. Loyalty supplies power, poise, purpose, ballast, and works for health and success. Nature helps the loyal man. If you are careless, slipshod, indifferent, Nature assumes that you wish to be a nobody and grants your desire. Success hinges on loyalty. Be true to your art, your business, your employer, your "house." Loyalty is for the one who is loyal. It is a quality woven through the very fabric of one's being, and never a thing apart. Loyalty makes the thing to which you are loyal yours. Disloyalty removes it from you. Whether any one knows of our disloyalty is really of little moment, either one way or the other. The real point is, how does it effect ourselves. Work is for the worker. Love is for the lover. Art is for the artist. The menial is a man who is disloyal to his work. All useful service is raised to the plane of art when love for the task—Loyalty—is fused with the effort.

—The FRA.

SERVICE PRINTING CO. 1410 FIFTH STREET, S. W.
CANTON, OHIO



BETTER PRINTING

A MAGAZINE FOR
ADVERTISERS & THOSE INTERESTED
IN BETTER PRINTING



JANUARY
1921

In the original—printed in black and gold—this is a most remarkable house-organ cover. The entire front, except where the ornament appears, was printed in gold from a solid plate. The black was printed over the gold, so that the effect of black and white printing on gold is given. On the back cover gold was used as a background for the large initial and for the rule and monogram trade mark at the bottom. By A. Sagerman, Service Printing Company, Canton, Ohio.

The only serious fault is that there is far too much space between running heads and the text matter beneath.

SERVICE PRINTING COMPANY, Canton, Ohio.—First volume, first number of *Better Printing* sets a high standard of excellence which, if maintained, will prove most effective publicity. The cover design, herewith reproduced, is wholly unusual, although perhaps our readers will not think so from the reproduction in halftone, for the design, though excellent, is wholly typographical and rather conventional. The feature that makes it stand out is the use of gold, which was printed solid over the entire front cover except for a cutout in the ornament, making it appear that the design is printed

attempt to do more. Harmony with illustration is apparent always and the types used are invariably exceptionally legible.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—Specimens are displayed and arranged in excellent taste. Especially interesting in the collection is the autograph card given out at the dinner tendered Frederick W. Goudy by the Typothetae of Pittsburgh.

W. F. MOBERLY, Verdun, Quebec.—The composition on the advertising letter for J. R. Walberry & Co. is satisfactory, but the type face used is very poor. It is antique and ugly, and illegible to a certain degree because of the fancy character of the letters.

mens in which blind stamped and embossed panels are used are outstanding, emphasizing the desirability of this form of treatment.

THEODORE HARVEY, New Orleans, Louisiana.—While in some instances your work is too decorative, in the main it is striking and effective, neatness and beauty being secondary. The fact that you confine each piece of work generally to one series of type is an advantage in view of the extensive use of ornament, for without that harmony of type faces the work in many instances would be crude.

ALFRED B. KENNEDY, of The Kennedy Company, Oakland, California, has once more favored the editor of this department with a collection of his exceptional work. There is in this work a combi-



Goin' Some

THE demand for our printin' is the best evidence that some o' these fellers know a good thing when they see it. 'Nuf said!

The A. L. SCOVILLE PRESS
"At the Signe of the Chimes"
OGDEN, UTAH



Fiddlin' for business ain't sech a success if a feller ain't got the goods. And so it is with printin'. We've got the goods

THE A. L. SCOVILLE PRESS
Particular Printin' for Particular Fellers
At the Signe of the Chimes. OGDEN



Oh, Gosh!

Never Thought o' That

GETTIN' near to the end o' the month and all out of statements. But I know who can deliver good work in a hurry

The A. L. Scoville Press
Regular Printers
"At the Signe of the Chimes" OGDEN

A series of catchy cards that are used by the A. L. Scoville Press, Ogden, Utah, as envelope enclosures and otherwise. By Arthur C. Gruver.

nation of refinement and beauty that is seldom approximated, never surpassed. Beautiful type faces, used with taste and discrimination in designs that are simple in the extreme, result in typography of the highest order, typography that any one could follow with profit.

S. D. WARREN COMPANY, Boston, Massachusetts.—Your booklet, "Printing Sales Material on Warren's Lustro," is effective advertising because it contains effective helps for a great many advertisers. The striking yet pleasing and artistic cover design is herewith reproduced. It would be difficult indeed to achieve superior results in one color printing.

CRANE & Co., Topeka, Kansas.—The folders for The Columbia Title and Trust Company are interesting in design, exceptionally readable and are well printed. Long, narrow pages, such as these, are difficult to handle in display, with little copy, yet your compositor has done remarkably well on them.

E. A. CARPENTER, Cadillac, Michigan.—The small folders that you have sent us are satisfactorily handled. The presswork is excellent, considering that they were printed on a platen press and contain halftones. They are not intended to be elaborate, in fact elaborateness would be out of place, hence the common sense treatment given them is all that could be required.

RAYMOND D. SESSIONS, Fuquay Springs, North Carolina.—The specimens you have sent us are neat and attractive. They demonstrate what is possible along simple lines of design when each design is confined to one pleasing style of type. For the every day kind of commercial work nothing could be more acceptable, as the style of type that is most generally employed in them, Goudy Old Style, is a very attractive one.

ARTHUR C. GRUVER, Ogden, Utah.—Your initial consignment of specimens from The A. L. Scoville Press contains some decidedly interesting

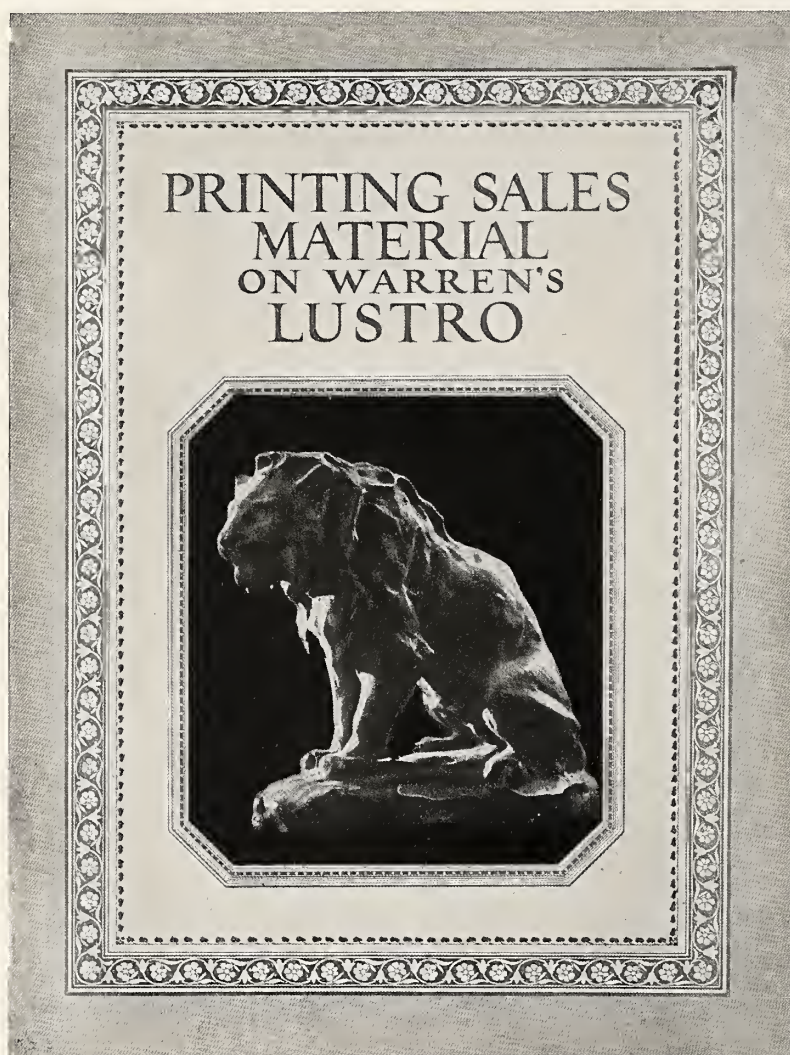
work, all of it, of course, showing the impress of your talent. We are reproducing several of the series of advertising cards, which are not only treated in a wholly unusual typographical style, but go at the subject treated in a most "peppery" manner. The letterhead for the Ogden Real Estate Board is beautiful.

KNOFF PRINTING COMPANY, Seattle, Washington.—Your stationery forms, featured by an attractive and distinctive lettered name design, are decidedly attractive. The uniform appearance of business card, package label, billhead, etc., is commendable, as it adds to the advertising value of each piece. When all are similar the value in repetition is great.

GRACE C. LEE, Cleveland, Ohio.—The proposed change in the headings of the *Taller*, involving the use of New Caslon Condensed in place of the Gothic (block letter), is a good one. The appearance of the paper will be greatly improved by the use of the more pleasing and graceful type face which is yet bold enough that the articles will be given sufficient display and prominence.

P. L. DEXTER, Sykeston, North Dakota.—Your card is interesting in design. Despite its novelty, it is weak in effect because of the pale color used for printing the trade mark, which features the card. It is the emblem of your State editorial association but one can tell what it is only with great difficulty. Had black been used for the type and had this emblem been printed in the green used for the type the effect would have been far more pleasing, and the matter on the emblem would have been legible.

J. M. RANKIN, Louisa, Kentucky.—The three full page advertisements for Jake's Store are excellent. Display is forceful, and the arrangement is well balanced. Excessive underscoring in one or



Cover design from booklet by the S. D. Warren Company, Boston, Massachusetts, illustrating possibilities for pleasing and striking effects in one color printing.

A Dog's Life



BUYIN' printin' was likened to a houn' dog existence by a certain purchasin' agent. Now he is one of our pleased clients

The A. L. SCOVILLE PRESS
"At the SIGNE of the CHIMES"
OGDEN UTAH



Big Noise

—an' Everything

Concerning the wonderful possibilities of the Correct Business Literature which we create; and buyer & seller alike benefit by the judicious use of it

THE A. L. SCOVILLE PRESS
"At the SIGNE of the Chimes"
OGDEN - UTAH



SUPPOSE you've all heard o' that chap Diogenes, who with his lantern, spent his nights out huntin' an honest feller. 'Twas a long time ago; but some fellers are still huntin' a reliable printer

The A. L. SCOVILLE PRESS
"At the SIGNE of the Chimes"
OGDEN - UTAH

Three additional interesting cards by Mr. Gruver.

two instances is the only fault of consequence. Among the specimens of job printing the letterheads stand out as best, although the folders, cards and other forms are thoroughly satisfactory. The letterheads, while simple and dignified, are given character and interest by the manner of arrangement and by the pleasing variety, within harmony, of the type faces used.

GEORGE W. WATERMAN, Altamont, New York.—We are inclined to agree with the selections of the judges in the contest on the letterhead for the Slingerland Printing Company. Those awarded prizes are the only designs in the collection having merit worthy of mention, although, as a matter of fact, results far superior should have been obtained. All are commonplace and ordinary, having not the least feature to make them outstanding.

CROFT & WRIGHT, Toronto, Ontario.—We have enjoyed looking over the many specimens of fine printing contained in the large collection you sent us. We find the work excellent in all respects, the presswork outstanding. Striking publicity effects are obtained within good taste, which is absolutely the most that any advertiser can possibly obtain. *The Wright-croft Review* is an interesting and attractive publication, but in folder form it is a little difficult to get at. In other words the writer would prefer booklet style.

F. HUBNER & Co., New York city.—The outstanding feature of the specimens you have sent us is presswork, which is excellent. The booklet "C. P." (chemically pure in pharmaceutical parlance, which you have used to indicate "Correct Printing") is a neat piece of work which ought also to prove good publicity. There are too many colors, we think, in the panel on your calendar. A greater fault, however, is the relative weakness of your firm name, both as a matter of display importance and as concerns balance in the panel, which appears bottom heavy. This condition would be overcome if the name were in larger type.

THE souvenir of the Twenty-eighth Convention of the International Printing Pressmen and Assistants' Union has been received. It is very attractive, the presswork, as would be expected, representing the craft of the

organization, is remarkably good. The design of the cover is excellent, being a combined product of

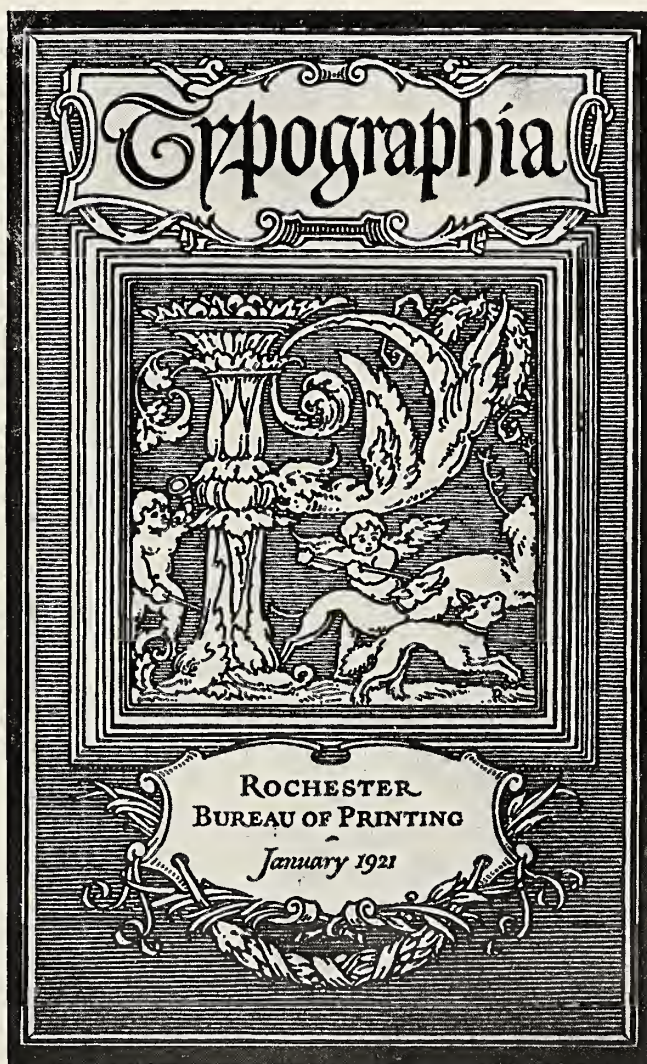
copperplate printing—or engraving—blind embossing and printing. Colors are pleasing and harmonious, although we consider there is too much color on the text pages and the design of these pages is somewhat too "flossy." All in all, however, the book represents commendable effort.

GEORGE W. KING & SON, Worcester, Massachusetts.—The folder announcing the tenth anniversary of the establishment of your company, showing on one of the pages a portrait of George W. King, taken in 1865, and one of Harold E. King, taken in 1892, on another, "before they thought of being printers," is interesting and effective because of the human interest note. Physically, we consider the paper selection, green colored imitation wood veneer, a rather poor one, as the tipped on portraits printed in deep photo brown on dull coated India stock do not look well thereon. However, and in spite of the criticism just made, we consider the piece attractive.

THE G. F. SIGMUND PRESS, San Antonio, Texas.—Specimens are high grade in all respects, typography being in all instances interesting and pleasing. The blotter, printed from Publicity Gothic, is striking and is treated in a style thoroughly in keeping with the design of the type. The colors, a rich bronze blue, a bright tint of blue, and red orange, are very good indeed and are distributed in the design to best possible advantage. Your typographer is up to his job, and the pressman increases the excellence of the work by painstaking and efficient effort on his part.

HOLLIS STUDIOS, Cleveland, Ohio.—"Use Illustrations that Win," is a striking blotter, the lettering and typography of which harmonize nicely. The miniature of the poster for the Cleveland Automobile Show, pasted thereon, is striking in design and coloring. It justifies you in characterizing your work as that which "wins." The business card and announcement folder are likewise exceptional, and we are sure the advertisers of Cleveland have in your organization a reliable and talented source of supply for advertising art of the better grade.

SHAFFER PRINTING COMPANY, Plainview, Texas.—The firm name, on



A most unusual cover from house-organ of the Rochester Bureau of Printing, Rochester, New York, here shown by courtesy of James L. Kibbee. Printed in black on dark brown stock, the effect was rich, and pleasing too.

"SINCE 1873"

*Being a resume of the origin and history
of an investment service continuous
for nearly fifty years. Introducing ten
cardinal tests of a safe and desirable
investment.*

*A Half Century of
Safe Investing*

Associated Mortgage Investors

INCORPORATED IN THE STATE OF NEW YORK

Head Offices: Granite Building, Rochester, New York

Cover of unusual booklet emphasizing by typographic treatment the age and stability of the financial concern issuing it. By Rochester Bureau of Printing, Rochester, N. Y.

your letterhead shown only in the trade mark design, is not clear because of the small size of the trade mark. It does not stand out as it should but ought to appear in type with the trade mark as supplemental. Otherwise the design is satisfactory, although the brown seems a little too strong for the blue. The blotter, "Just Phone 371," is interesting in arrangement, although the type of the text is very weak in comparison with the wide border and the display in the center.

How typography, illustration and paper may be used to suggest the solidity and reliability which come from age, particularly desirable in the advertising and printing of concerns engaged in the sale of securities, is emphasized in a booklet just received from the producer, the Rochester Bureau of Printing. The typography is in Caslon, following the Colonial motif, the illustrations done in line and printed from zinc etchings are in a style that follows closely that of wood engravings, and the paper, a heavy hand made stock, completes the scheme, which suggests virile antiquity. The title and one of the text pages, which indicate the character of the complete book, are reproduced on this page and the one facing it.

J. H. DAVIS, JR., Cleveland, Ohio.—Your work with the E. S. Schulte Printing Company is of a high order of excellence. Seldom is a prettier effect found in color printing than that of the blotter "Schulte Service," printed in brown and gold on light brown colored stock. It is beautiful, to say the least, and, in addition, decidedly impressive.

We regret that we can not reproduce it in such a way as will do it justice, but with the illustration herewith our readers may do their best in visualizing what the effect was in original size printed as indicated above. The cover design for the booklet, "The Home Beautiful," is interesting in arrangement and attractively printed in brown ink on brown stock. It, too, is reproduced. The various letterheads are designed and printed in good taste, in pleasing colors and with effectiveness that stamps the product of your house with a reputation for quality that is worth a great deal.

Amos C. ROHN, Canton, Ohio.—"Who Am I?" is an attractive folder, the cover, especially, being striking and pleasing. The inside pages are also pleasing to look at, but the type is too small and of a style that is not read with ease. The title of the "Statement" folder for The First National Bank is also effectively arranged and displayed. The envelope stuffers, advertising Christmas greeting cards, are too decorative and the effect of complexity is emphasized in the extravagant use of color thereon. The remaining specimens are of very good quality, although we do not admire some of the fancy styles of type that you use to a great extent.

EARL D. SCOTT, Jellico, Tennessee.—Stationery forms are very good, the design and typography, as well as the colors used, combining in most of the forms to provide interesting and attractive effects. The letterhead is particularly good, although the type sizes might well be reduced one unit. The two

blues with the gold lettering in the monogram make a very pretty effect. On invoice and check we note the use of gold for printing type lines. This use is displeasing, because the gold is weak in tone value, especially when held at certain angles—where it is also difficult to read. It is excellent for decoration but not good for units that must be legible and easy to read.

W. E. HEGLE, Pittsburgh, Pennsylvania.—You are to be complimented on the excellence of the January, 1921, issue of *Macograms*, house-organ of the MacGregor-Cutler Printing Company. The cover is interesting, attractive and appropriate. The use of Bookman, an excellent and legible style of type, for the text is welcome for a change, although the lettering on the cover does not harmonize with Bookman especially well. However, that is a minor point. The only suggestions we have to make are that the blue used for the second color is a trifle too weak, especially for some of the headings, which are set in Bookman capitals, and that we do not like the cover to extend so far from the text pages, as it is a little difficult to hold to them when thumbing through the book.

HACKNEY & MOALE COMPANY, Asheville, North Carolina.—"The Jumble Book of Rhymes" is attractively gotten up and well printed. Our only suggestion for improvement that is demanded is to place the short display pages somewhat higher on the sheet, as when in the center, or sometimes lower, they violate balance and appear displeasing. *The Flutist* is an attractive monthly magazine. Typography in Caslon is neat and legible, and the printing throughout is excellent. The display broadside, "The Prayer of the Rotarian," is very pleasing, especially in so far as the colors are concerned. We do not like the rectangular initial set outside the matter which it introduces, although, of course, since the matter is a poem, to set the initial inside would spoil the contour.

SCHULTE SERVICE

We offer you the service of our complete up-to-date Printing Plant. We have the equipment and the men who know how. Our prices are consistent with good work, quality and with real service. Just phone either Main 3631 or Central 2863. We have a salesman ready.

*"If we can't produce, we
don't want your work"*



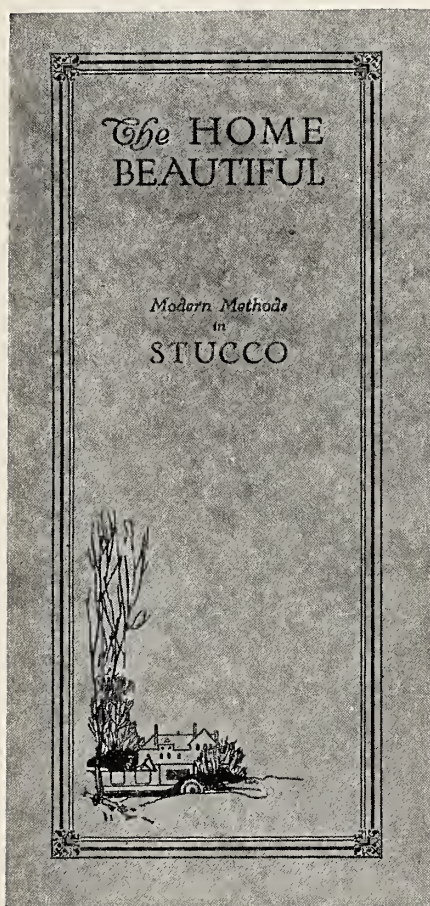
The E. S. Schulte
Printing Company
113 E. Saint Clair Avenue
CLEVELAND, OHIO, U.S.A.

Striking blotter in gold and brown—an unusual but extremely pleasing combination—the work of J. H. Davis, with the E. S. Schulte Printing Company, of Cleveland, Ohio.

ONE of the printer's house-organs that has not been given in this department the prominence its excellence deserves is *The Three Circles*, published by Evans-Winter-Hebb, Detroit, Michigan. This is because it is so remarkably fine, so perfectly executed in all respects that we can offer no suggestions for improvement. It is far easier to comment on work imperfectly executed, for then we have something to offer the contributor that will help. You simply can not beat *The Three Circles* for genuine all around excellence.

ONE of the handsomest of booklets is the souvenir of the Twenty-fifth Anniversary of the United States Branch of the Ocean Accident and Guarantee Corporation, Limited. The cover is a double fold of that masterpiece of cover stock, brown Velumet, in a blind stamped panel near the top of which—on the front—an attractively lettered design printed in light brown and black on India stock is tipped. The text is largely confined to portraits of men prominent in the organization, printed admirably from halftones on super enamel paper. Each portrait is set in a simple but delightfully attractive line panel, printed in light brown ink. A reproduction would show little of the beauty of the work, in fact would prove an injustice, hence we must refrain from the temptation to give our readers a glimpse.

DRAPER PRINTING COMPANY, Venice, California.—In general the work you have sent us is very good indeed, some of it excellent. Certain of the specimens are too "flossy," due largely to the use of borders made up of prominent units which have the weakness in their strength of attracting too much attention to themselves, besides being displeasing. Contrast the very pleasing label set in Parsons and the one set in Foster, Webb, Cheltenham Bold Italic and Copperplate Gothic. The former is agreeable to the eye because of its clean cut harmonious appearance, whereas the latter is ugly because of the lack of harmony between the type faces, the crowding and the too great prominence of the border, the whole effect of which is, in addition, complex. The folder, "The Competitive Bid," is displeasing. A symmetrical arrange-



Cover design of booklet by J. H. Davis, Cleveland, Ohio. Striking by reason of arrangement, dignified by reason of light face type used, and pleasing because of the colors used—dark brown ink on light brown stock—this cover is most satisfactory.



CHAPTER A

Origin, History and Investment Field of the *Associated Mortgage Investors*

IN 1873 the first President of this Company, Henry E. Robins, made his initial farm mortgage investments in Iowa. He continued his practice of investing his own money and that of beneficiaries for whom he was trustee continuously until, in 1906, his son, Kingman N. Robins, assumed control of his affairs and undertook the placing and supervision of these investments, at that time located in Iowa, Minnesota, eastern Kansas, eastern Nebraska, the Red River Valley of North Dakota, Oklahoma, Georgia and north central Texas in the United States, and the Canadian Province of Alberta.

Diversification of risk and the selection of those sections where the security was most certain to increase in value were fundamental principles of the business from the beginning. At the same time, a closer knit organization had become desirable, and in 1908 the business was incorporated under the laws of the State of New York and the investments gradually concentrated in the Northwest, so that at the present time the Company's loans are confined to the states of Washington, Idaho and Montana and the Canadian provinces of Alberta,

Text page of booklet, cover of which is shown opposite, in which line illustration suggesting wood engraving further contributes to the effect of virile antiquity. By Rochester Bureau of Printing, Rochester, New York.

ment of the type lines would have been preferable, and the upper group, at least, should have been in larger type, as it is not only too small for effect from a publicity standpoint but too small in relation to the size of the page. Remember, the simpler the design the better and more attractive it is; novel and striking designs do not depend on complexity of arrangement.

HOMER H. HILL, Arkansas City, Kansas.—The Houston-Hill Printing Company gets off to a flying start, by which we mean the product it turns out is high grade and ought to constantly gain new customers—and hold them. Typography is simple, neat and attractive, which, supplemented by the best quality of presswork, results in a product of rare excellence. Colors are used in good taste. Notable specimens in the collection are the booklet, "The Lower Rio Grande Valley," cover and title page of which are dignified and yet striking, the title page for the program, "At Sixes and Sevens," and the letterheads for the Palace Billiard Parlor and the Kuhns-Gray Furniture Company. Keep up the high standard of quality that you have started out to give your customers, and be sure to let us see more of the work you do.

CECIL C. FARRAR, Portland, Maine.—Specimens of typography and presswork done by pupils of the Portland High School under your direction are of exceptional quality. Typography is above the average of commercial plant product. The fact that you designed some of the specimens does not

make the work of the students less praiseworthy, for the execution as well as the design is high grade. Furthermore, we studied the specimens for a few moments and endeavored to determine just which of them were designed by the instructor, and we must confess they are of such uniform quality that we could not determine, even to our own satisfaction. Certainly some mighty fine work is being done in teaching printing in the schools of Portland, and it will be a red letter day for the printing industry when some of these boys get actively into the business.

H. R. WIEBERS, Kokomo, Indiana.—In arrangement the three display panels for the Main Street Christian Church are interesting and unusual. They are striking because of this arrangement, in spite of the rather too refined type treatment. That, of course, is conditioned on the method of use. If designed for reading from the hand no display weakness can be charged, but if they are to be hung up on walls or in windows and must be read at some distance a larger and certainly a plainer type treatment should have been chosen. The same conditions determine, to a lesser extent, the merit of the color treatment. Gold is used for the second color with black on white stock, and with deep brown on India stock. This combination is pretty, dignified and refined, and thoroughly appropriate, but too weak if used for the purpose of attracting attention, although thoroughly satisfactory if intended only to beautify.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Luminous Printing

Charles F. Dawson, Montreal, Canada, writes as follows: "In your issue of February, 1921, Pressroom department, I note that some person is inquiring for an ink that can be read at night. I would suggest that the inquirer experiment with calcium sulphid. This is a grayish or yellowish powder slightly soluble only in water and is luminous in the dark after having been exposed to a bright light. I do not know whether it would mix or dissolve in the ordinary oils used in the manufacture of printing ink, but would suggest that it be tried out with some sort of adhesive binder, such as gum arabic. If any good results come from these experiments, I should be pleased to hear of the results. It should be carefully noted that it is calcium *sulphid* that is necessary, chemical formula CaS. The sulphate and the sulphite will not serve the purpose.

A Slow Drying Ink

A Canadian publisher submits a two color circular accompanied by the following letter: "We are somewhat puzzled with the result of the orange color ink. The ink, which is supposed to be of good quality, was not treated by us, and although the job was printed five days ago you will see that by simply rubbing the thumb over it the writer has erased it. We do not know just what to make of this, although we are inclined to think that the paper has something to do with it, and we should very much appreciate your advice on this matter."

Answer.—The circular when received by us showed the effect of the rubbing. On trying it to test the ink we found that it had dried so well that no ink could be removed, thus making it evident that it was a slow dryer and had not fully dried when it was tested by our correspondent. The only suggestion to offer is that when the ink is again used you add some liquid or paste drier, which doubtless will accelerate the drying qualities. The manner in which the ink covers in solids indicates that it is of good quality.

Cerotype Plates Give Good Results

A Mississippi printer submits several specimens of prints made, stating, "The enclosed reprint specimens of letterhead designs, showing lithograph effect, were printed from ordinary zinc etching made from pen sketch. We have been using zinc etchings of this character with some success, but we are not entirely satisfied with the results. As you will note on one of the enclosed, shading is just a little heavy and it often requires a very heavy impression on platen press to obtain a solid ink color. Is there a plate superior to the ordinary zinc etching more suitable for this character of work which we handle altogether on platen presses?"

Answer.—The best effects are produced from cerotype plates. These are made by a wax engraving process. The original plate furnished you by the engraver should not be used; from this plate an electro should be made to print from. In this way the original is retained, from which additional elec-

tros may be made as they wear. The printing from an electro of a cerotype plate should be done in combination with a mechanical overlay. In this manner a very close imitation of litho effect is produced. In printing, the pressman should use a hard tympan and the best job inks. Names of cerotype platemakers will be furnished on request.

Slurring Due to Rollers

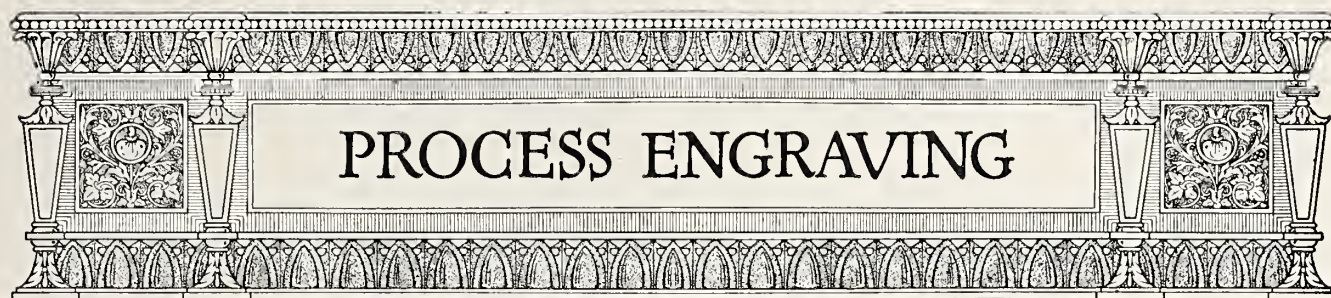
A Louisiana printer submits a specimen billhead in two colors. A disk printed in bright red was marred on its edge by a slur which obviously was caused by the roller sliding and striking edge of plate. His letter reads in part as follows: "I shall thank you to let me know the cause of the slurring on top of the officers' names and on top of the red ball cut on the enclosed specimen. This was fed into an 8 by 12 press, heading down, and no matter what kind and size of form I try to print, this slurring always occurs on the first line at the bottom; the balance of the form seems to print better. Any suggestion you might offer to remedy this trouble will be appreciated."

Answer.—This slur appears to be caused by the way the plate is struck by the rollers, and we suggest that you lock up bearers next to chase so that the rollers will rotate instead of sliding, as they now doubtless do. On small forms it is a good plan to lock up wood bearers, which should be type high.

Slurring of Type and Rules Is Avoidable

An Illinois publisher submits a printed sheet showing slurring. His letter reads: "As a subscriber to your valuable magazine I am enclosing a piece of printed matter where the headline is blurred at the bottom of the type. This job ran all the way through the same way, notwithstanding we did everything we knew how to do to prevent it. The press was a — and in first class condition. The rollers were clean. Please advise us if there is anything we could have done to avoid this trouble."

Answer.—Slurring of printed matter is always avoidable, though it may be difficult sometimes for the pressman to determine the exact cause of the trouble. We presume that the tympan was not baggy and the top sheet was not loose. As the rules run off the edge of sheet the clamps could not hold, so that by passing several strands of common cord across from one clamp to the other it would hold the sheets. Where an open space appears in the blank a piece of cork should be attached to the string. The cork must be about $\frac{3}{4}$ inch thick, with slits in it to keep it in place. Its purpose is to hold the sheet firmly to the tympan during the printing operation, which will prevent the slur. In some instances a piece of cork attached to a cardboard finger will be effective in an area that slurs. The next time you have a job that slurs, try the twine and cork. Be sure the cork is thick enough and that it is struck by a piece of wood furniture to press it firmly to platen. A much better way is to secure the special grippers which may be used in such a manner as to prevent slurring of this character.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The First Zinc Etching in the United States

John J. Ryan, St. Louis, Missouri: Probably the first zinc etchings made in this country were done by Charles Henri, a Frenchman. G. W. Colton, the mapmaker, told the writer that Henri worked for him in 1868 and later for Frank Leslie. Henri's method was to make a photolith transfer, transfer this to zinc, and etch.

Collotype Revival in This Country

"Lithographer," Cincinnati, writes: "If American representatives have gone to England and bought up all the gelatin (collotype) presses they could lay their hands on, as I see it stated, where are they using them? I used to be good at gelatin printing. Litho is dull now and I should like to try my hand at gelatin printing again."

Answer.—Collotype or gelatin printing is in demand now for lobby displays for the "movies." Improvements have been made in the presswork so that better results are secured than formerly. When printing collotype by hand, two inkings were given to the gelatin film, one with a stiff deep black ink for the shadows and a grayer ink for the middle tones. When the gelatin plates went on the steam press the sheet went around with the cylinder twice and received two impressions, after two inkings, before the gripper released the sheet. Now they have presses with two sets of ink fountains and rollers so that the gelatin plate is rolled with black and gray inks before the impression is taken, thus getting results almost equal to the hand proofs. How successful they are in printing can be seen by examining the pictures in the lobbies of moving picture theaters. The coloring is done with air brush and stencils. The edition is usually not so large but that they can be printed from a single set of gelatin plates.

Can Trichromatic Inks Be Standardized?

W. Ilston Cox, in *Penrose's Annual* for 1921, says, in part, on this subject: "The question is often asked, is it possible to use one set of trichromatic inks for all subjects? I am well aware that some experienced three color printers execute their whole output with one shade of each color, but I think a majority of the process engravers will agree with me when I say that it is not at present practicable to do justice to all subjects and all classes of work with a single series of inks. The reasons are various, but the most important is that concerning brilliancy and permanency. Some years ago, Messrs. Wratten & Wainwright suggested a series to agree with their standard color filters, and these three shades are today in use for book illustrations and other unexposed work, being known to some users as the 'Ideal' trichromatic inks. Their great drawback is that up to the present it has not been found possible to make the necessary pigments with really fast dyes. As a result, the demand is limited and the great mass of printing which has to withstand exposure to light has to be executed in a set of colors which are fast but less brilliant. This is

probably known to most printers, but that it is not generally known is evidenced from the fact that almost every day printing ink makers receive fugitive patterns with the request that they be matched up in permanent colors."

Why Strontium in Collodion?

"Old Timer," Montreal, writes: "I notice that you do not recommend in any of your books the use of strontium in collodion, and still I find that many halftone operators use a chlorid of strontium in halftone collodion, while your plain iodid and bromid collodion is in common use for line negatives. What is the advantage or disadvantage of strontium?"

Answer.—It is likely that the introduction of chlorid of strontium into collodion came from M. Wolfe, who sold the formula to photoengravers some years ago. Having to pay for it, they thought it of more value than the formulas given without charge in this department. The writer has always felt that a chlorid added to collodion is more of a detriment than a benefit. Iodid of strontium might be of some benefit in a collodion for line negatives, for it is said to increase the sensitiveness and make the collodion more fluid and to give clear lines, but the writer's objection to the addition of any salts to collodion other than iodids and bromids is that they add to the complication in purifying the bath later.

Acetic Acid "No. 8"

"Darkroom," Chicago, asks: "What is meant by acetic acid 'No. 8'? I have always used it and ordered it as No. 8, and I know its specific gravity is marked 1.040. I asked the salesman where the 'No. 8' comes in and he said it was a trade name that it was always known by. Would it be cheaper to buy the glacial acid and, if so, how much would it have to be diluted to make it equal to 'No. 8'?"

Answer.—Acetic acid "No. 8" may have been so named either because, according to Woodberry, it is glacial acetic acid diluted with eight times its volume of water, or because acetic acid "No. 8" diluted eight times with water becomes what is known as distilled vinegar. Acetic acid, whose specific gravity is 1.040, is what is usually called for in formulas for developer. If acetic has to be transported long distances there would be a saving in freight charges by buying the glacial acid, which will be found to work best in developer when diluted with twice its volume of water.

Negative Engraving From Type

J. S. Carlson, Brooklyn, New York, asks: "Is there any simple way of engraving type on a zinc plate so it will print in reverse, that is, so it will print white letters on a black ground?"

Answer.—The word "reverse" is used improperly here and it is a common mistake. Type is "reversed" when it is transposed so as to read from right to left instead of left to right as is usual. This is required in the offset process; but in

photoengraving, when a plate is engraved intaglio so that when used in surface or typo printing the result will be white letters on a black ground plate, the printing plate is a negative one, as distinguished from the regular printing plate, which is a positive one. To make a negative printing plate from type, take a good impression from the type in a good black ink on Esleeck onion skin paper and dust the impression with bronze powder, dragon's blood, black lead or carbon black, so that it can be used as an intense photographic positive. Sensitize the zinc as usual with either the albumen sensitizer or enamel, and expose it in a printing frame under this onion skin positive and thus get a negative print on the zinc, which is a simple matter to etch so as to print white letters on a black ground.

To Dissolve Iodin in Water

"Photoengraver," Atlanta, Georgia, writes: "I am going back to my old trade as a photoengraver and am reading up all I can on the subject. Have been following up your department for many years back to get the latest dope on process-work. Iodid of potassium has become prohibitive in price, so I write to ask if there is any substitute for it in dissolving the resublimed metal iodine in water."

Answer.—The war brought out many cheaper substitutes for the expensive chemicals formerly used, and one of these is the substitution of caustic potash for potassium iodid. The latter salt is made by dissolving iodine in a hot solution of caustic potash. One way to use the caustic potash is this: Dissolve 15 grains of caustic potash in 1 ounce of water; in this caustic solution dissolve 30 grains of iodine crystals; then add 3 ounces of water, and drop in nitric acid drop by drop until the whole turns red in color. Keep this in a glass stoppered bottle. Do not make up too large a quantity at a time and you will find it will work well for intensification and cutting purposes. Another way is to dissolve the iodine in denatured alcohol and then dilute with water until it does not work greasy.

Fog Spots on Halftone Negatives

"Halftone," Philadelphia, writes: "I am troubled with two faint spots of fog about half an inch in diameter that come near the center of my halftone negatives. I have tried to find the cause of them without success. They do not come from pin holes in the front of the camera or in the bellows or in the door of the plate holder. They can not be reflections. Could it be that they are caused by a defect in the lens?"

Answer.—If these two spots of light fog are always in the same place and the same distance apart, they come from reflections of light from the spring on the door of the plate holder. This flat brass spring presses the glass against the corners of the plate holder, and from constant use its bearers are polished so smooth that they become mirrors and reflect light back against the sensitive film on the front of the glass. The remedy, of course, is to blacken the bright spots with shellac varnish saturated with carbon black. Photographers should frequently see to it that the inside of cameras and plate holders is kept clean and free from the possibility of light reflections, remembering that a glossy black varnish reflects light. The varnish should contain all the black that it will take up without rubbing off, and that amount can be told only by trial.

Etching Machines in Competition

It has been suggested in this department before that the photoengravers' association could do no better work for the engravers of the world than to invite the makers of etching machines to a competitive trial during the days of the next convention of the association. The claims put forth by the promoters of the various etching machines are so extravagant that it would be worth hundreds of thousands of dollars to the engraving industry if but a few of these claims could be proved

to be true. For instance: Some of these newer etching methods are said to have such control of the etching fluid that it will etch only downward or vertically, not sideways or laterally, thus performing a modern miracle.

This proposed etching machine contest could be under the supervision of a committee of judges composed in part of men who are themselves in the market for the best etching machine, and the rest of the committee should be those who are disinterested but who know good etching when they see it. Prizes, or testimonials, might be offered; first, for the machine that etches zinc best and quickest for newspaper or other rush work; second, for the machine that etches zinc with the least exaggeration of the gradations in the negative; third, for the machine that will etch copper in the least time and best retain the gradations in the negative; fourth, for the machine that dispenses most with re-etching; fifth, for the machine that will require the least power and skill to operate; sixth, for the one that uses the least etching material for the work performed; seventh, for the machine that requires least repairs and will last longest; eighth, for the one most sanitary in keeping fumes out of the workrooms; and last, but not least, for the one that costs least to purchase and install. Plates that are undercut should be barred from prizes. It is not possible that any machine could win all these prizes, so here is an opportunity to give the next convention all the sportive attractions of a horse race.

ART IN ADVERTISING

The Art Directors' Club of New York has just closed its first Annual Exhibition in that city. The exhibition was unusually interesting, showing as it did the originals of the best illustrated advertising that is being done in this country. These originals included paintings in oil and in water color, and pen and ink, pencil and wash drawings, all by leading American artists. There were nearly three hundred exhibits chosen from about three thousand pictures that were submitted, and all selections showed the high art standard required in advertising nowadays. As these pictures were made to please the general public, the exhibition proved that there is no place for cubism, futurism or any other art fads here; the people's taste is, after all, academic.

The Art Directors' Club was organized only a year ago by a group of men ambitious to promote art in advertising and industry who thought this could be best done by association in art affairs. The club recognizes as an art director one who counsels in the creation, buying or selling of artwork and whose services have been accepted by any reputable organization. Though the members at present are largely from advertising agencies, it is expected that art directors for magazines, book publishers, trade publications, printers, engravers, lithographers, or free lance artists engaged in commercial illustration will become members of the club.

The jury of awards for the recent exhibition was made up of Charles Dana Gibson, Edwin H. Blashfield, Professor Arthur W. Dow, Robert Henri, Joseph Pennell, with Richard W. Walsh as chairman. For black and white illustrations the awards were as follows: First prize medal, F. R. Gruger, for his "Barrage Fire," *Saturday Evening Post*; honorable mention, John J. A. Murphy, wood cut by Irving Press; Franklin Booth, line drawing for Franklin Printing Company; Henry Raleigh and Wallace Morgan. For paintings and drawings in color the awards were: First prize medal, W. E. Heitland; honorable mention, Maxfield Parrish, C. C. Beal, J. C. Leyendecker, and Dean Cornwell.

It is a pity that these exhibits could not be seen in other cities for their educational value to all art students. They show that there is no art too good for advertising and that the best painters are not averse to contributing to commercial art.

TRAINING SOLDIERS TO BE PRINTERS

BY WALTER WALLICK



THE new educational program of the heads of the army works out, the old time soldier who bore a reputation as being the champion time killer of the world will soon be a thing of the past. The plan of the War Department, still in an experimental stage, provides for teaching enlisted men the mastery of a group of vocations in connection with the strictly military training. In years past the army had only the thought of warfare in mind, and no opportunity was given the soldier during the period of his enlistment to increase his earning capacity when he returned to civil life. It is true that the object of the army training is primarily to make soldiers, but since there are more than fifty trades in an infantry division alone, it is necessary that the men following these vocations receive training along their particular lines. Recently when orders were received from Washington for vocational training in the army it was largely along the needs of the service. At the same time efforts were made to see that each individual was allowed to select the trade he wished or was best suited for. He is accordingly given a course of instruction, so that when he goes out in civil life his salary will be largely increased and he will become a valuable asset to the community and to the country.

Gen. W. G. Haan, assistant chief of staff of the United States Army and chief of the war plans division of the War Department, in commenting on the educational work, recently made this statement:

"In so far as the application of the educational work in the army has had the effect of producing men who are better qualified for military work in the special positions, in so far as they are better when they have gone through this work, not only able to earn more money and hold better positions when they leave the army, but are better citizens, I think it is evidence that the work that is being done is worth while."

Under the new regime, vocational schools are being established at all permanent army camps and a careful plan of instruction is being mapped out. When a man enlists he is given a choice of a number of vocations, including automotive, carpentry, machine shop, electrician, textile work, printing, and numerous others. Of course, each of these lines of instruction has numerous subdivisions; thus, in textile work, the men are taught canvas work, automobile trimming, upholstering and tailoring.

In the field of printing, hand composition, platen presswork, cylinder presswork, linotype operation, monotype operation and pamphlet binding will be taught. The last named includes the work of stock handling and cutter operation. The first essential is to eliminate the idea of requiring a man to accomplish a certain amount of work in a given time. This has been the main drawback in vocational education in schools and colleges, but it is hoped that it can be eliminated in the army.

Each trade is divided into its fundamental operations, and each man is taught these operations as rapidly as his ability permits. For instance, one man may learn the manipulative operation in hand composition in six months, another man may require a year to achieve equal skill. No man is given a mark of excellence in any operation until he can perform that operation as well as the average workman can do.

This work is still in its infancy, but so far as it has been tried out the schools have met with remarkable success, and the interest and enthusiasm of the men under instruction are most gratifying. Already more than 125,000 men, or 57 per cent of the entire army, are receiving educational or vocational training. Among these there were several months ago 6,139 illiterates. This educational work is destined to become one

of the greatest things that ever happened to any army, for the young man who gives up three or four years of his life to Uncle Sam now gets a return in the way of an education.

In securing a man to direct the instruction in printing, the War Department was extremely fortunate in enlisting the services of A. V. Ingham, well and favorably known to many of the readers of *THE INLAND PRINTER*. He has recently been reappointed "Development Specialist in Printing, United



A. V. Ingham.

Development Specialist in Printing, U. S. Army.

States Army," so that the future soldier printers will be assured of the benefit of his wide experience in preparing the course of study.

Mr. Ingham is eminently qualified for his duties. All of his life has been spent in the printing business in one form or another. Like most of our present day master printers who took up printing early in life, he followed the usual lack of system of apprenticeship, but fortunately, he served under a careful, painstaking man, so that he was well grounded in the fundamentals of printing before he gradually worked himself into a position of authority.

Just before taking up this work Mr. Ingham was manager of the commercial printing department of the *Times-Union*, at Rochester, New York. For three years prior to that he was head of the department of typography in the school of printing at Carnegie Institute of Technology, at Pittsburgh. The results he accomplished there in connection with Harry L. Gage are too well known to need repetition. His former associates and pupils testify as to his rare qualities as an executive, teacher, and as a man among men.

The printing fraternity in general is best acquainted with Mr. Ingham through the seven years he spent as manager of the printing department of the Roycroft shop, at East Aurora, New York. Much of the credit for the excellent work that emanated from the Roycroft plant during that period must go to Mr. Ingham. He is now established in the army vocational work with headquarters at Camp Grant, Illinois, where he is directing the graphic arts branch of the army's educational program.

Educational and vocational instruction as a part of the daily routine of military forces of the country is something decidedly new, and the outcome of the experiment will be watched with interest.

THIRTY-SIXTH ANNUAL CONVENTION OF THE NATIONAL EDITORIAL ASSOCIATION

BY OUR REPRESENTATIVE



THE forms for this issue of THE INLAND PRINTER are going to press the members of the National Editorial Association are enjoying their annual pilgrimage. This year the editors and their families are visiting the wonderland of the South, enjoying the balmy breezes and the wonderful scenery of Florida, as well as the splendid hospitality of the natives of that State. About three hundred and fifty or more were in the party, which assembled at Birmingham, Alabama, on Saturday, March 5. Montgomery was visited on Sunday, and on Monday the party arrived in Pensacola. Several other places of interest were visited, and on Thursday morning St. Augustine was reached. Here the party paused in its tour for three days while the business sessions of the convention were held.

The Alcazar Casino, reserved for the occasion, was crowded to its capacity. The first session, presided over by President Will Wilkie, of Grey Eagle, Minnesota, was opened with divine invocation by Rev. L. Fitz-James Hindry, of the Trinity Episcopal Church. Addresses of welcome were delivered by Mayor Peter R. Perry; John J. Gannon, president of the Board of Trade; Miss Lila White, of the Business and Professional Women's Forum; and Senator W. A. MacWilliams, who was designated as the special representative of Governor Cary A. Hardee to extend the welcome on behalf of the State. Senator Chauncey M. Depew, of New York, also addressed the first session. Mrs. H. C. Hotaling, of Mapleton, Minnesota, responded to the addresses of welcome. President Will Wilkie delivered the annual address, which formally opened the business of the convention.

Friday morning's session was opened with an invocation by Rev. Barton B. Bigler. President Wilkie read a telegram from Jason Rogers, of the *New York Evening Globe*, referring to the excessive price of print paper, inviting the publishers to combine against the alleged news print ring, and urging the association to especially endorse any movement to that end.

Dean Walter Williams, of the School of Journalism at Columbia, Missouri, talked on the International Press Congress, which is to be held in Honolulu next October. A paper on "The College Trained Journalist" was read by Dean Eric W. Allen, of the University of Oregon, after which the possibilities of making paper pulp from saw grass, which grows abundantly in Florida, were presented by Gilbert D. Leach, editor of the *Leesburg Commercial* and president of the Florida State Press Association. Mr. Leach informed the members of the N. E. A. that on the following Monday they would be given the opportunity to inspect the first of a series of mills to be operated for the purpose of producing paper from the saw grass. In the evening a lecture on "Production, Consumption and Future Supplies of News Print Paper" was given by F. M. Haskell, president of the International Paper Company, and the processes of making paper were shown in moving pictures.

In appointing the convention committees, President Wilkie named the following: Credentials—H. C. Hotaling, chairman, Daniel E. Keen and Frank N. Henderson. Necrology—Benjamin S. Herbert, chairman, Garry Willard and H. B. Hale. Officers' Reports—J. C. Brimblecom, chairman, Wallace Odell and H. U. Bailey.

The Auditing Committee in its report approved the account of the treasurer, W. W. Aikens, in every particular, and showed that the association was in the best condition, financially, in its history. A resolution endorsing the field secretary plan

and highly complimenting the extension work that has been accomplished by the association through the efforts of the executive and field secretary during the past year was unanimously adopted.

Saturday's session brought the election of officers for the coming year, with the following result: President, E. E. Brodie, of the *Enterprise*, Oregon City, Oregon; vice-president, John C. Brimblecom, of the *Graphic*, Newton, Massachusetts; secretary, George Schlosser, of the *Republican*, Wessington Springs, South Dakota; treasurer, W. W. Aikens of Franklin, Indiana. Members of the Executive Committee: Will Wilkie, Grey Eagle, Minnesota; Wallace Odell, Tarrytown, New York; Frank N. Henderson, Little Rock, Arkansas. Members of the Executive Committee elected for one year were Paul T. Harber, Commerce, Georgia, and George W. Marble, Fort Scott, Kansas. The holdover member of the committee is H. U. Bailey, of Princeton, Illinois.

George E. Hosmer, who has for years been active in the legislative work of the N. E. A., made a strong appeal to the convention, urging that the association be represented at Washington during the coming year in an organized effort to do away with the present zone postage rates on newspapers, but cautioned his hearers to be careful not to permit the adoption of any amendment that might give the newspapers a flat rate and thereby impose a rate higher than the present one.

Among the resolutions presented and unanimously adopted at the closing session was one which puts the N. E. A. on record as being "unequivocally opposed to the forty-four hour week in either job or newspaper offices." In another resolution the organization "again endorses the zone postage law and urges Congress to maintain the principle as the right and just one for second class postage rates."

One of the important features of the business sessions was the remarkably complete report of the executive and field secretary, H. C. Hotaling, of Mapleton, Minnesota, who has done a great amount of effective work during the past two years toward putting the organization on a better business basis and accomplishing more constructive results for the members. Mr. Hotaling gave an extended review of the activities of the association since the last annual meeting, held in Boston, and showed that splendid progress has been made toward placing the N. E. A. on a sound financial basis. He also offered a number of recommendations for the further extension of the work, and for making it more effective in promoting the interests of the newspaper publishers.

It was stated that fully ninety per cent of those in attendance at the convention would make the trip through Florida, starting on Monday, March 14, and also that 126 had signed up for a special trip to Cuba via the overseas railway following the tour through the State.

INFALLIBLE!

The shabby visitor laid his hat upon a chair, and approached the merchant prince who had granted the visitor's request for a minute of time.

"I can tell you," he said, "how to become a great success; how to win independence for life."

"Three seconds gone from the minute I'm giving you," said the merchant.

"I have here," went on the thinker, "an infallible memory system. Master it, and you will master the world. You will not forget to post the letter your wife gave you this morning."

"My trouble," said the merchant, "is that I can't find a reliable system for forgetting things I want to. Your minute's up."

Sadly the visitor departed, but two minutes later he returned to the office breathless and excited.

"I forgot my hat!" he said.—*Chicago News*.



NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Selling Your Newspaper to Advertisers

Fine page and double page spreads can be worked up for any progressive newspaper at almost any time. We have noted several such spreads recently. One is a "Home Building and Furnishing Page," attractively headed with a service matrix cut, the two pages blocked off into well arranged spaces and these spaces filled with advertisements of contractors, lumbermen, banks that tell how to get the money, architects, real estate men, furniture and hardware dealers — two pages of very timely and sensible advertising that surely strikes good results. Many good newspapers have done the same thing with fine stock advertising, and summer resorts will next be in line for artistic and attractive spreads. National holidays and county fairs offer the same opportunity. The latter have been used as a means for much good advertising by some newspapers, and we have in mind one weekly that handled a sixteen page advertising section for its business interests just before the county fair at which thirty thousand people paid admission. It is not essential that regular advertisers fill such special pages. The fact is that irregular and even non-advertisers can be easily induced to take spaces in such editions, and very often with the result that they become better advertisers afterward. Selling the newspaper to the people is a modern art in newspaper publishing, and too often the publishers of community newspapers fail to do this with their advertisers. Make up a good dummy showing layout, and then explain the idea to prospects. It is not a difficult thing to do, and there are few communities where the display advertising business of a newspaper can not be greatly augmented by such application of energy.

Protect Yourself and Your Readers

We have never heard of quite so many questionable advertising propositions as are at this time flooding at least the smaller newspapers. They come from everywhere and for all things — and strange to relate, the papers are full of the advertising thus unrecommended. Just why newspaper publishers should jump at and take on all such business that comes to them is hard to understand. Few propositions are so important as to require immediate acceptance or quick insertion. There is time to investigate; if not, let it go, or demand cash with the order. There is little business that will suffer by reason of a week's delay while letters of inquiry are being directed to your organization officials or to some one who may have knowledge of the person or firm wishing to advertise. Why, in one case a great big, good looking advertisement accompanied by a most indefinite order came to hundreds of the dailies and weeklies of the country — and it was all composition business, too. A few of them hesitated and made inquiries, but the majority accepted the business and then looked up the advertiser's responsibility, and they are still looking. They now learn that the advertiser was recently convicted and sent to jail for using the mails to defraud. He is

reported to have no assets and not much standing in his community. He owes dozens of newspapers for accounts due several years ago. There was nothing that required immediate acceptance of the business or insertion without investigation. Possibly the average publisher feels that all he has lost is a little work and some white paper, and lets it go at that. But how about the readers of their papers who have some rights in the premises? Do they get stung by using the newspapers that thus serve questionable advertisers? Destroying reader confidence in a newspaper is a mighty expensive proposition, no matter where the business comes from or what it pays. Every State and district should have such organizations of newspapers as will help their members protect themselves and their readers from pirates who prey on the public, and the money it costs to have such organizations would be more than paid by the losses sustained by newspapers in serving those who intend to beat them.

Reader Confidence Is Essential to the Welfare of a Newspaper

An experienced newspaper man, recently speaking before a large newspaper convention on the subject of foreign advertising and how to secure it, stressed first and longest the idea of reader confidence as the most essential thing in getting and holding foreign advertising or any other kind. He cited an instance where two newspapers of almost equal circulation had run certain advertising, and the results denoted that one of the papers was worth 600 per cent more than the other in that field. It was reader confidence. The readers of one paper subscribed and paid for it, and therefore read it. Readers of the other paper were largely free listed, bombarded with it, forced to take it out of their mail boxes — and they attached about as much importance to it as it cost them. Character of circulation as well as character of the newspaper is important in getting results, and advertisers usually ascertain what this is before they start an advertising campaign of any consequence. There are some newspapers and magazines with so questionable a circulation that we sometimes wonder how they obtain the certified reports they use to convince advertisers that they have what they claim. They send several copies to the same family and list bankers, corporation men, officials of organizations, etc., thus forcing their publication into the mails so as to claim "circulation" rather than to get pay for their publication and create reader confidence.

It used to be said of an old State daily that it was both the politics and the religion of thousands of families in a midwest State. We have known old men and women who looked for that paper as they looked for their daily bread. What its editor said was both law and gospel to them. They had confidence in it and in the editor. There is nothing to equal that sort of publication as an advertising medium, for it goes without saying that its character would be upheld in the advertising it accepted and published.

Another point brought out strongly by this same speaker was that the publisher should contract and strive to give service besides that of his newspaper. To get on the favored list of an advertising agency or an advertiser is worth something. To remain there requires not only newspaper results but personal attention and service that supplement the advertising. Then the paper is secure in its position with any client.

The days just ahead will emphasize these things to the large and small newspaper publishers. Advertisers may be more particular as to the mediums they use, if not in the amount they spend with such mediums. But where results and service are shown there is no expense or payment grudgingly made. In the smaller newspapers of the country, covering the most desirable of all advertising fields, business is begging for character, service and results, and through study of their favorable position these publishers can improve their strategic position and "bring home the bacon."

Contests at Press Meetings

Even though the vast majority of newspapers and publishers represented at district and State press association meetings do not enter the contests for prizes offered for special purposes at such meetings, we have observed that all take a great interest in such contests. The conclusion is that it is stimulating to the best editorial attainment, the best mechanical skill and care, the best farm page arrangement and the best community service when prizes are offered for these or other ideals.

We note that at the recent convention of the South Dakota Press Association where prize ribbons were the awards, the competition was along new lines, and very competent judges awarded prizes, as follows:

Class A, best front page makeup: First, *Dell Rapids Tribune*; second, *De Smet News*; third, *Woonsocket News*. Honorable mention: *Canova Herald*, *Groton Independent*, *Hot Springs Star*.

Class B, best editorial: First, *Brookings Register*; second, *Clark County Courier*; third, *Hot Springs Star*.

Class C, best farm news page or department: First, *Miller Press*; second, *Canova Herald*; third, *Groton Independent*. Honorable mention: *De Smet News*, *Clark County Courier*.

Class D, best farm advertisement: First, *Volga Tribune*; second, *Sisseton Courier*; third, *Union County Herald*.

It was announced that this contest would be made an annual event in the winter meetings of the press association.

Also at the Iowa Press Association convention in February some of the very finest weekly newspapers imaginable were hung in the contests. A front page makeup contest was inaugurated in Iowa some five years ago, with a silver cup provided by the *Des Moines Register-Tribune* as the prize. Each year this has resulted in marked improvement of front pages shown, until this year the winner was well nigh perfect. *The Carroll Herald* won the cup, with the *Storm Lake Register* and the *Carroll Times* honorably mentioned as closest competitors.

Another silver cup was offered by the Sigma Delta Chi, a national journalistic fraternity, for the best community service rendered by any country or community newspaper during the past year, rather a new and novel contest and not well understood, but it will grow. *The Oakland Acorn*, in a community of 1,500 people, won the cup for special efforts put forth by the paper in community betterment. A third silver cup was awarded for the best handling of farm news departments. This cup was given by the *Ames Daily Tribune* and caused some keen competition, the *Denison Review*, with a most remarkable showing, capturing the prize. Good seconds were the *Sac County Bulletin* and the *Traer Star-Clipper*.

It is said in these and other States there will be some greater effort for new prizes another year, and they will result in the betterment of all newspapers.

Observations

It was a delight to hear recently from an old friend, a newspaper publisher in a small city, with such comment as this: "Well, here I am bothering you with questions again. And did you notice the sun rose just the same the next morning after the administration changed hands? I have seen many of them change, for I am just nearing my eightieth birthday. I never had better health in my life; I work every day and



This first page, from the Walton (New York) Reporter, is neat and well balanced, as well as interesting. The paper all the way through measures up to the same high standard. Publishers desirous of a good example could obtain copies of the Reporter and study them to advantage.

wouldn't change places with the president of the United States. My gross business has doubled in the past few years and I had to pay a comfortable income tax this year, first time in my life. The rates you suggested have worked out well, as you said. Thanks."

We have seen it proved again recently — too many fellows determine on entering the newspaper and printing business in fields where there is not room for more, facing a fight of ten years, if not certain failure, by making this mistake. Better a hundred times negotiate for the purchase of a plant already in such a field than put in new equipment and take the chances of making another business pay. With hundreds of fine openings available, why do men get boneheaded in regard to such matters?

Newspapers make a great mistake in adopting too much of a sliding scale for display advertising. This is especially true of the smaller dailies and weeklies of the country. What is the use of a rate card that makes it impossible for an advertiser or agency to figure out in advance what a certain advertisement is going to cost? Why not make it a flat rate, or nearly so, and make it high enough to cover all contingencies and let it go at that? The agency then can at least give such newspaper fair consideration and will be more likely to do so than when there is any doubt about the cost.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

J. F. CONROY, Dayton, Ohio.—The Christmas issue of *Dayton Money-weight* is a handsome one. Good typography, excellent makeup and the finest of presswork combine to form a publication that is decidedly interesting and pleasing.

TIMES PUBLISHING COMPANY, Houlton, Maine.—The *Times* is a handsome paper all the way through. Every feature in its production appears to have been given careful and intelligent attention. Advertisements, particularly, are excellent.

Walton Reporter, Walton, New York.—Credit for the best newspaper reviewed in this issue belongs to the *Reporter*. There is no feature of importance that is the least faulty. The dignified and pleasing, yet thoroughly interesting, first page is reproduced on the preceding page.

SIMOND ADAMS, Haverhill, Massachusetts.—The double page spread appearing in the *Gazette* of November 17—reviewed thus late because it has been misplaced—is an exceptionally fine specimen of its class, the bold bargain style of department store advertising. Balance is excellent, and even without illustrations the advertisement makes a striking appearance.

The *Westby Times*, Westby, Wisconsin.—Outside the fact that you use entirely too many styles of type in your advertisements, types that do not harmonize because of difference in shape or in character of design, the *Times* is remarkable. The advertisements are arranged and displayed in a wholly satisfactory manner, and the presswork throughout is very good.

American Standard, Sumner, Washington.—Your first page makeup is excellent. Presswork is good and the advertisements are well arranged and displayed. Not the least pleasing feature is the general use of light rule borders. The employment of overbold and decorative borders is the fault we are called upon most often to point out in papers sent us for review.

CHARLES E. GROTE, Vanceburg, Kentucky.—The *Sun* is excellent in all ways. Presswork is altogether out of the ordinary; just the right amount of ink, uniformly distributed, gives the pages a clean and clear cut appearance. Advertisements are well displayed and conservatively arranged along simple

pale and lacking in uniformity of color on the various pages and on different parts of a single page. Advertisements are satisfactorily arranged and displayed, but the use of borders having well defined and highly attractive units should be avoided as they are too prominent. We suggest the use of plain rules as borders.

The *Whitewright Sun*, Whitewright, Texas.—“Excellent” best characterizes your paper. The first page makeup is decidedly pleasing and the presswork throughout is a model of its class. Practically all of the advertisements are good, too, the exceptions being those in which too large sizes of type are employed and which therefore appear, and are, crowded. You will note that the advertisements with plain rule borders are more pleasing than those in which fancy, “spotty” and decorative borders are employed.



Interesting and attractive first page makeup of the Pittsburgh (Kansas) *Sun*, which won first prize at the Kansas Editorial Association meeting, recently held at Manhattan. You can see at a glance that able and enthusiastic newspaper men and printers are found together on the *Sun* force.

The *British Columbia Federationist*, Vancouver, British Columbia.—The first pages of all the issues sent us are exceptionally well made up. The headings are interesting and are not too large or too small, nor are there too many or too few of them. We regret it was considered necessary to mar the excellent makeup of one or two of the copies sent us by placing advertisements on the first page, but as these are small and at the bottom of the large pages the effect is not so bad as if the advertisements were larger or the pages smaller.

J. C. CARPENTER, Oswego, Kansas.—You apparently do not miss the equipment of a city plant, to which you referred when asking us to bear that fact in mind in expressing our opinion of your work. The trouble with most work is too much type equipment—of the wrong kind, rather of too many kinds. A large variety of type is not essential to good work; few styles and big fonts are more essential. The four page advertising circular for Van Alstine & Carpenter is effectively displayed and yet it is neat in appearance and suggestive of quality merchandise because of the use of light face display and figures.

The *Star*, Bloomington, Indiana.—The first page makeup is interesting because of the number of news headings thereon, and pleasing because of the style of the headings and the symmetrical manner in which they are placed. Presswork is also good, although subject to some improvement, as the inking is pale in places and unevenly distributed. Advertisements are quite well arranged and forcefully displayed generally, the weakness being in the use of too large a variety of decorative borders, which affect the paper as a whole rather than individual advertisements. The two page spread of cards appearing in your holiday issue is exceptionally well handled.

R. M. COFFELT, Pittsburg, Kansas.—The *Sun* is excellent in every respect and thoroughly merits the honor it was accorded at the State Agricultural College meeting, of being the best newspaper in the State. The interesting and attractive first page of one issue—not, so far as we know, the prize winning edition—is reproduced. It runs the Walton (New York) *Reporter* a close race for honors in the little contest the editor of this department conducts every month among the papers he receives. It is a pleasure to know, too, that the man responsible for the makeup of the *Sun* was at one time an ad. man on a newspaper, in the composing room of which the writer was foreman.

O. E. BUTLER, Grove, Oklahoma.—If we remember aright you have made a great improvement in the *Sun* since we examined it a year or so ago. Presswork is excellent and the first page is chock full of interesting local news. Improvement in the first page would be made, and interest added, by the use of some display news headings. There seems to be space on the inside pages



First page of Christmas special of the *Weekly Press*, Christchurch, New Zealand. This is a pictorial souvenir edition and is characterized by the finest of presswork, from excellent halftones which illustrate scenic wonders found in that interesting land.

lines. The first page makeup is decidedly interesting and is pleasing, too, in spite of the fact that it is not symmetrical.

The Souvenir Christmas edition of the *Weekly Press*, Christchurch, New Zealand, has made its appearance at the office of THE INLAND PRINTER, chock full of interesting scenic and folk pictures made in that land of scenic wonders. The presswork, as usual, is the mechanical feature calling forth highest praise. The cover, printed in black, orange green and gold from a most unusual design, is striking and yet pleasing. It is reproduced.

The *Times-Record*, Spencer, West Virginia.—First page makeup is excellent on all issues sent us. Presswork is not so good as it should be, being

for the two advertisements appearing on the first page. The rule borders, six point, are too thick and black, and for that reason—and also because the size emphasizes the bad corner joints—they mar the appearance of the advertisements and the paper as a whole. Otherwise the advertisements are well handled.

The Recorder and Times, Brockville, Ontario.—Your Centenary Jubilee issue, proclaiming the fact that the *Recorder and Times* is Ontario's oldest newspaper, is a most commendable one. It is excellent in makeup and is

Best Wishes For a Prosperous New Year Expressed by the Holyoke Business Men



Banking Institutions of City Unusually Good Farming Show Gains In Past Years Land Insures Our Future

Holyoke, Colorado, Dec. 31, 1920.
(By H. H. Hays)

There are not many cities in the country where the business men have so much to be proud of as in Holyoke. The business men of this city have made a record in the past few years that is well known to all. They have built up a city that is one of the most prosperous in the state. They have done this by the use of their brains and their hands. They have made a city that is a credit to the state and to the country. They have made a city that is a credit to the business men of the world.

New Sears Hotel Open to the Public This Week

The new Sears Hotel, located on the corner of Main and Second streets, is now open to the public. The hotel is a fine example of modern architecture and is well equipped with all the latest conveniences. It is a most desirable place for a stay and is well worth a visit.

The hotel is a fine example of modern architecture and is well equipped with all the latest conveniences. It is a most desirable place for a stay and is well worth a visit.

Opportunity Abounds in Holyoke and Phillips County for the Homeseeker of Thrifty Habits

For the thrifty and enterprising man, the Holyoke and Phillips County area offers a wealth of opportunity. The land is fertile and the climate is ideal. There are many fine homes and farms for sale at reasonable prices. The area is well served by the railroad and has a good supply of water. It is a most desirable place for a home and a business.

Phillips County School System Best In State

The Phillips County school system is one of the best in the state. The schools are well equipped and the teachers are highly trained. The students receive a good education and are well prepared for the future. The school system is a credit to the county and to the state.

Holyoke Hospital Offers Exceptional Advantages

The Holyoke Hospital is a fine example of modern architecture and is well equipped with all the latest conveniences. It is a most desirable place for a stay and is well worth a visit.

The hospital is a fine example of modern architecture and is well equipped with all the latest conveniences. It is a most desirable place for a stay and is well worth a visit.

town paper—it is excellent from an advertising standpoint, which, after all, is most important. It is mainly because a good appearance contributes toward making advertising more productive that we even mention it in the case of display work so excellent in other respects. Certainly the presswork could be improved, and the advertisements, too—which, however, must be considered satisfactory—but, all in all, the paper is commendable.

EMERY J. DEMERS, Ware, Massachusetts.—The *News* could be greatly improved in appearance. Presswork is very poor, one part of a page often being overlinked, with the remainder pale. The first page is made up without semblance of order in the arrangement of the display units thereon—news headings, illustrations, etc.—in accordance with their size and style. The advertisements are nicely arranged and well displayed, in fact, and in so far as those features are concerned, they are the outstanding features of the paper. The fact that the type faces used are of displeasing design—mainly styles that have not been cast in many years because of the introduction of far more attractive faces—detracts measurably from the good features of arrangement and display. The fact, too, that the rule borders are inaccurately cut and do not join at the corners, sometimes by a nonpareil or more, adds to the unattractive appearance of the advertisements and the paper. The arrangement of advertisements on the pages is not pleasing, these being generally "worked" to the four corners, and therefore scattered, instead of being placed according to the pyramid, that is, grouped in the lower right hand corner of each page.

Belleville News-Democrat, Belleville, Illinois.—Advertisements are quite well arranged and effectively displayed, but they do not show to good advantage because the pages are overcrowded and look bad on that account. A newspaper's advertising rate should be adequate to permit a fifty-fifty division of advertising and reading matter. There is too much ink, which, with the bold types in use for many of the advertisements and for the news headings, gives the pages an effect that is best described as being slightly bizarre, at least not altogether pleasing to the eye. The makeup of the first page approx-

Real Estate-- Insurance

Fire, Hail, Automobile Life Insurance

We have at this time a few exceptional bargains in improved and unimproved farms. See us for real values.

The Holyoke Land Co.

Advertisement from the Holyoke (Colorado) *Enterprise* which seems to show that effectiveness of display may be obtained with light face display types. With it, of course, goes beauty to an extent that is out of the question with a helter skelter array of bold and light face display, or with overbold types. Of course consistent use of bold face display is better than mixed styles.

Unusual first page from Holyoke (Colorado) *Enterprise*, illustrating unusual type of news headings that go a long way toward giving the paper a character of its own. There are too many headings, we believe; and larger ones are used on some of the stories than their importance merits, but the fact that this is a special industrial edition makes that fault excusable.

exceptionally well printed. The historical matter, illustrated by reproductions of some of the earliest issues, is decidedly interesting. Advertisements are well arranged along simple lines and are forcefully displayed, the only fault of consequence being the use of several styles of type in single advertisements, especially because the different styles do not often harmonize. The appearance of the pages as a whole would be improved if the advertisements were pyramided.

The Holyoke Enterprise, Holyoke, Colorado.—The use of Cheltenham Old Style Italics in large sizes for news headings is a departure that we are free to admit adds character to the paper. The page is reproduced. Presswork is remarkably good, and the advertisements are altogether out of the ordinary, as the one herewith reproduced will demonstrate. The big lesson to be gained from a study of the pages from your paper is that effectiveness in advertising display and newspaper making does not depend in the least on the use of bold face types. Effective display is obtained with light face types by contrast of size, change of face, and white space, and can very well do without difference in tone.

Henry Current News, Henry, Illinois.—Every feature about the paper is good, not the least satisfactory being the presswork, which is clean and uniform. First page makeup is excellent and the advertisements are thoroughly satisfactory, especially as to arrangement and display. The fault is in the use in some advertisements of types that do not harmonize, an extra condensed block letter, such as that in the news headings, being used with such letters as Cheltenham Bold, Jensen, etc. Avoid the mixing of faces, as they not only make advertisements displeasing in appearance but often make them difficult to read. All in all, however, the *News* is an outstanding publication in its field, the field of the so called "country weekly."

S. B. HEATH, Groton, Vermont.—The page advertisement for the One Price Cash Store appearing in your issue of January 14 is excellent. While the display is heavy in the different panels, the fact that the type is relatively small and of light face makes the fault rather a virtue, as it enables the reader to grasp almost at a glance the points made. Balance is very good. The main display at the top might consistently have been larger and in a style of type more attractive than the block letter used. While the appearance of the advertisement would be improved by the use of more stylish types and fewer of them—something, we realize, quite impossible in a small

mates that of the sensational newspapers of the large cities. If the desirability of such a makeup is questioned in the large cities—and the fact that the more conservative papers as a rule have the larger circulation and carry the most advertising seems to prove the opposite—then, what must be the verdict in a small town paper where newsstand sales as a rule are nil and where local news of a sensational nature is infrequent? If you loudly proclaim with screaming headlines news items that do not justify such prominence, what will you do if the leading local banker should commit suicide an hour before press time? We do not claim to carry in our minds circulation facts and figures to justify our claim that the more conservatively made up papers have the largest circulation in all the large cities, but conspicuous examples which indicate the drift of public opinion are *The Chicago Daily News* and *The Kansas City Star*.



This department is designated particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"How and What to Write as News"

Intended as a guide for editors and correspondents in the gathering and writing of news for country newspapers, written by a newspaper man of wide experience, this little book should have a strong appeal to publishers of small city daily and country weekly papers. Editors of these papers frequently feel the need of some definite form of instruction which they can pass on to those who are gathering and writing the news. This book fills that need.

Following the preface and a short introductory note to news editors and correspondents, we find a great amount of informative material under such headings as, "The Kind of Reading Matter a Newspaper Wants," "What Is News?" "Possible News Items," "What Is Not News?" "News That Should Be Suppressed," "Where to Get the News," "How to Get News," "How to Write the News," "How to Tell the Story and What to Say," "What the More Common News Items Should Contain," "Things to Do and Things to Avoid."

The small and lower priced paper bound edition presents an excellent opportunity for newspaper publishers to secure the book in quantities so they may furnish copies to their editors and correspondents.

"How and What to Write as News," by Carl A. Jettinger. Published by the Porte Publishing Company, Salt Lake City. In two editions, cloth bound and with paper cover. May be ordered through The Inland Printer Company.

"Merchants' Manual of Advertising"

As the name implies, this book is indeed a manual of advertising, but the title would give the impression that it was prepared wholly for the merchant. So also would the subtitle, which reads, "Practical Advertising Copy Re-edited and Compiled for the Busy Merchant." Nevertheless it should have a very strong appeal to newspaper publishers who desire to assist the merchants in the preparation of advertising copy and thus reap the reward of the service rendered by increasing their advertising revenue.

It has frequently been stated that newspapers, especially those in the smaller cities, could add greatly to their advertising receipts if they were in a position to give assistance in the work of writing and preparing copy. Not all newspaper publishers, however, are expert advertising copy writers, and it is not an easy matter to prepare just the right kind of copy to meet the varying requirements. This is where this book will prove of great help.

Unlike other works on the subject, this book does not present what might be termed a treatise on advertising. Instead, as its name indicates, it is a manual of practical copy, copy which can be used in the preparation of advertisements. It covers practically every line that will be found in the average general store. The copy is ready for use, so that with a comparatively small amount of effort a good advertisement can be compiled to cover some special line or a number of different lines of merchandise. For example, say the mer-

chant desires an advertisement for ladies' clothing. By referring to the index the section devoted to this line is found, and the necessary description for the specific kind of clothing is selected and copied from the book. Following each section in the book will be found introductory paragraphs, etc., which can be copied and used as they are given. So, through the entire range of merchandise found in the general store — men's clothing, boys' clothing, groceries, etc.— the necessary copy is given ready for use. Another feature which is of great value, and which likewise offers possibilities for increasing business for the printer, is the suggestions given for form letters to be sent out to the merchant's customers. A complete and comprehensive index makes it an easy matter to locate the copy for any given line.

Merchants who are not in a position to maintain departments for the preparation of publicity material would undoubtedly do a greater amount of advertising were it not for the difficulty of writing the copy. Equipped with this book the publisher should be able to assist the merchant, thereby creating a closer contact with him, helping him to increase his sales, and at the same time building up a larger and more profitable business for himself.

The author and compiler, M. O. Blackmore, has had an extensive experience in merchandising. For a number of years he was advertising manager for this journal, during which time he acquired a wide knowledge of printing. Since leaving the printing field he has been connected with a large firm dealing wholly with the medium sized country retail merchants, thus coming into direct contact with their requirements. In compiling the manual he has spent years in studying the matter from all points of view, gathering, planning, re-editing and assembling advertising copy that will meet the requirements of the merchant.

"Merchants' Manual of Advertising," by M. O. Blackmore. Published by the author, 619 South La Salle street, Chicago.

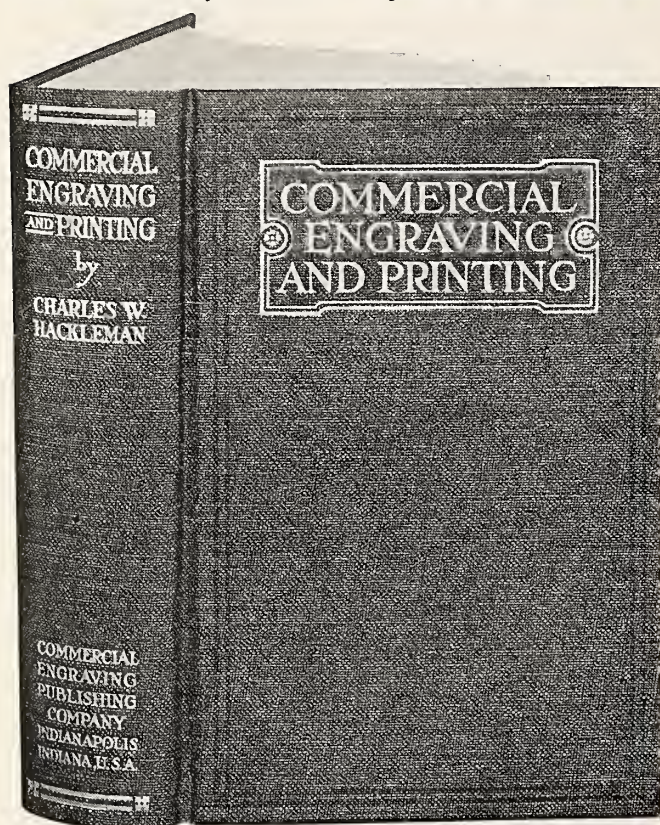
"Concise Latin Grammar"

This book, by Benjamin L. D'Ooge, a professor of Latin in the Michigan State Normal College, is a text book which will be found of great value to those engaged in the study of Latin, not only to the pupils in their first year of the high schools but also to the students who are translating the classic authors usually read in colleges. Statements that are not of immediate benefit to the beginner and which would only confuse him appear in footnotes, where they can be referred to when he becomes farther advanced. The grammar is concise and simple, all superfluous material having been omitted, and it will be found to be complete in answering all questions that arise. A brief history of the Latin language is given in the introduction, and this with the treatment of the Roman calendar appearing in the appendix adds greatly to the interest of the book.

"Concise Latin Grammar," by Benjamin L. D'Ooge. Published by Ginn & Co., Boston, price \$1.48.

"Commercial Engraving and Printing" Now Ready for Distribution

This valuable addition to the literature of printing has already been reviewed in these pages, the review being prepared from the advance copy in rough dummy form which had been carefully examined. Copies of the finished work



have been received during the past few weeks, and they fully meet, and indeed exceed, expectations. The work is well described as an encyclopedia of engraving, prepared for those who have anything at all to do with the buying or production of engraving and printing. It fills a long felt need, and will be found valuable as a reference work.

"Commercial Engraving and Printing," by Charles W. Hackleman. Published by the Commercial Engraving Company, Indianapolis. Price, \$15. May be ordered through The Inland Printer Company.

"The National Lithographer's Sample Book of Offset Lithography"

"When one speaks of the possibilities of the offset process he speaks of practically all kinds of work done by lithography today. The offset press has advanced so rapidly during the past few years that it now, to all intents and purposes, covers the entire field. A few years ago offset work was confined to bank and office stationery. It was maintained by many lithographers that only work of one color, on hard paper, could be successfully produced by the offset process, but enterprising men, determined to find the full possibilities of the new machine, soon demonstrated that almost any kind of work in any number of colors could be produced by the rubber blanket process, and today there are machines of this style doing all kinds of lithographing in shops all over the world."

The preceding paragraph is quoted from the "Sample Book of Offset Lithography," issued by *The National Lithographer*, New York, and expresses in a very few words the remarkable growth of the offset process since its comparatively recent origin. The field of the offset process has been extending rapidly and it is bound to continue its expansion as

time goes on and the possibilities of the process become better known.

This sample book presents an excellent exposition of the possibilities of the process. Four pages are devoted to explanatory matter under the following headings: "History," "Possibilities," "Preparing the Plates," "Paper," "Ink," "Blankets," "Transferring," "Retransferring from Type," "The Offset Press." The rest of the book consists of actual specimens of the work in a rather wide variety. Thus it presents a valuable addition to the practical literature of the printing and allied trades.

"Sample Book of Offset Lithography," published by *The National Lithographer*, New York. Price \$1, postpaid.

THE PSYCHOLOGICAL EFFECT OF A JOB OF PRINTING

BY GEORGE W. TUTTLE



HERE'S my friend Smith, now. Good fellow, that Smith, but a bit of a chameleon, susceptible to all kinds of influences. Well, I dropped in at Smith's one day. Everything was edgewise. Could hardly get a civil word out of him. Stenographer jumped every time Smith spoke. Clerks were stepping spry, but I caught one winking at another as though to say, "We know what's the matter with the old man." Now I am strong on mysteries; still I could never solve some of them — why my wife married me, for instance. But here was a genuine, unadulterated mystery. Why was the cat in hiding under the office chair? Why was the old man running amuck? Why was that little stenographer going up in the air every time that Smith opened his mouth? Wanted to ask Smith if he had taken out a growling license, but I remembered that the front stairs were steep and that the street was newly paved, and prudence said, "Better not add fuel to this office fire."

Just then Smith stepped out for a moment. The head bookkeeper, who knows that I am a friend of Smith's, smiled, and said to me: "Old man's all right; it is that job of printing; it is like showing a red rag to a bull."

Then I saw, the eyes of my understanding were opened. Evidently Smith had given some Cheap John printer a job, and in return a job had been put up on him. When the bookkeeper showed me the work I said: "Well, Smith has it mild; he couldn't look as black as this job." Type looked as if it had hobnobbed with Methuselah, or as if it had been in the Ark when it rested on Mt. Ararat — no, come to think it over, it looked as if it never had rested.

Poor Smith! He was a type of the man who will allow himself to be worried to death by a poor job of printing, and then have an imposing stone set over his remains, properly epitaphed, "Here lies in peace, etc."

But brighter days were in store — possibly I should say in the office — for my friend Smith. I called again. The cat purred peacefully in the office chair. The stenographer had gained ten pounds. The look of content on Smith's face was almost heavenly. The dove of peace roosted on every chair. All was bright and serene.

Here was another mystery. The bookkeeper winked, and his index finger pointed to another job of printing — from another printing office, needless to say. It was like a picture of sunset, peaceful and charming. "A printer artist," said I to myself. Smith fairly radiated good nature as I picked up a sample of the work. "Best job ever done for this office," said he. "That printer is a wonder."

Talk about psychology; talk about printer magicians; why, a ouija board is a back number, out of the running entirely.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Zeese-Wilkinson Company in New Quarters

The Zeese-Wilkinson Company, color plate engravers and printers, have announced the removal of their plant from 424 West Thirty-third street, to the Metropolitan building, Court Square, Long Island City, New York. The building in which the new plant is located has been especially designed to meet the requirements of engravers and printers. In their new home the company will have double the floor space of their old quarters.

Hawtin Company Distributing Timely Business Gospel

In keeping with the need of the present time—that is, a general revival of business—The Hawtin Company, of Chicago, is distributing among its customers a sticker which preaches a good business gospel. The sticker is an attractive one, being printed in red with the lettering showing through in white. The wording is as follows. "Buy something from somebody—start today."

Empire Linotype School Adds to Equipment

Word has been received from the Empire Linotype School, 133 to 137 East Sixteenth street, New York city, that six linotype machines have been added to the school's equipment. This increases the battery of machines to twenty-one, thus providing the school with sufficient facilities to take care of additional students.

The Centennial of Photoengraving

Few engaged in the printing art realize that it is about one hundred years since the first printing plates were engraved through the aid of photography. Our associate editor, S. H. Horgan, who is a recognized authority on all matters connecting photography with the printing press, is receiving many requests from organizations in the allied printing trades to talk on this subject.

The Printing House Craftsmen, of Newark, New Jersey, heard him on March 24, as did the Pittsburgh Craftsmen on March 31. He also talked before the students at Carnegie Institute. The Connecticut Valley Craftsmen secured him for April 2, and on April 14 he is to appear before the "Poor Richard Club," in Philadelphia. His talks cover the printing press and photography during one hundred years, and as he has

been part of it all during fifty years of that time he is well equipped by experience and exhibits to talk on this most interesting and instructive subject.

C. F. Anderson & Co. in New Home

The removal of the firm of C. F. Anderson & Co. to their new home at 3225 Calumet avenue, Chicago, emphasizes a record for service to the printing trades. It is



New Home of C. F. Anderson & Co.

known to a great many, but not generally, that this move marks the culmination of thirty-three years' activity in the city on the part of C. F. Anderson, the head of the firm, in the work of making folding machines, a record of which any manufacturer may well be proud. For sixteen years or over Mr. Anderson was located at his former factory at 710 South Clark street, enlarging his quarters as space became available, and also adding new lines of machinery which he developed. The constantly increasing business, however, outgrew the old location and made it necessary to seek more room. Hence the removal recently to the Calumet avenue address, where the entire building has been taken over.

In addition to his folding machines, Mr. Anderson has devised and is now manufacturing wrapping machines, vertical file indexing machines, fiber sign folding and pasting machines, and bundling presses.

Franklin-Typothetæ of Chicago Has Ladies' Night

Saturday evening, March 12, proved a gala time for the Franklin-Typothetæ of Chicago. Nearly six hundred persons, including members with their wives, sweethearts and friends, gathered at the beautiful Gold Room of the Congress Hotel to

celebrate the annual ladies' night. After a bountiful repast the assemblage listened to an exceptionally instructive address by Dr. Henry Gaines Hawn, of New York, and an inspirational talk by Dr. Preston Bradley, of the People's Church, Chicago. Wilbur D. Nesbit officiated as toastmaster.

Shortly after ten o'clock the floor was cleared, and those who danced enjoyed themselves for some time. By way of an innovation, high class vaudeville entertainment was interspersed between the dances.

A New Lead, Slug and Rule Casting Machine

A lead, slug and rule casting machine of considerable novelty is being shown in Chicago to interested parties by John S. Thompson, who has just completed the experimental machine. The device is a complete unit, not an attachment for any other machine. Molten metal is pumped into a steel, water-jacketed mold, a vacuum being formed before the metal enters, the resultant product being particularly solid and homogeneous throughout. Six point slugs are cast in continuous lengths at an average speed of 150 pounds an hour, the product being automatically cut into desired lengths. A one-quarter horse power motor is used to operate the machine, and provision is made to prevent escape of the molten metal which would endanger the operator. Arrangements are now being made for the marketing of the machine.

Intertype Corporation Shows Remarkable Gain

The annual report of the president of the Intertype Corporation, H. R. Swartz, a copy of which has recently been received, shows a healthy growth in the business of the company for the year 1920. The comparative statement of profits for the years 1916 to 1920 shows an increase, after the deduction of taxes, from \$207,440.45 to \$402,282.57.

The report also calls special attention to the largest installation of intertypes during the year, which was a repeat order from the *Cleveland Plain Dealer* for seventeen Model B two magazine machines, making a total of twenty-three in operation in that plant.

The three directors of the company whose terms expired were re-elected for a further term of three years. These are Wellington E. Bull, George F. Morrison, and John W. Herbert.

Enthusiastic Meeting Held by San Francisco Supply Men

The San Francisco Printers' Supply Salesmen's Guild at its meeting of February 10 demonstrated that it is an active organization, fifty members and guests being present and enjoying a splendid program of



William M. Kemp,
President, San Francisco Printers' Supply
Salesmen's Guild.

music as well as a good dinner and instructive talks. William M. Kemp, of the Miller Saw-Trimmer Company, president of the guild, presided, and was supported by all of the other officers and directors.

Meyer F. Lewis, of New York, well known as one of the publishers of the "Printing Trades Blue Book," and also through his activity in organizing salesmen's guilds in other cities, was present and gave an interesting talk on the benefits to be derived from such organizations.

An extremely interesting address was given by George L. Rodier, Pacific Coast manager for the American Writing Paper Company, on the subject, "Selling with an Object." Mr. Rodier placed emphasis on the fact that salesmen need confidence in four things—in the goods they are selling, in the customer, in the house they represent, and in themselves.

Whitaker Paper Company Moves Detroit Offices

From the Whitaker Paper Company, of Cincinnati, Ohio, comes an exceptionally attractive announcement calling attention to the removal from the quarters at 46-50 West Larned street, Detroit, Michigan, which have been occupied by the branch house for several years past, to new and larger offices and warehouse at Jefferson avenue and St. Antoine street. Charles R. Heeter, a member of the Board of Directors of the company, is the manager of the Detroit Division, and he is ably supported by a staff of trained and competent experts in both fine and coarse papers. H. E. Bouis, assistant manager, is in charge of the coarse paper section; P. D. Gard, assistant secretary, is in charge of the fine paper

section, and W. E. Young, assistant treasurer, is in charge of credits and finance.

In connection with the Detroit Division, branch offices are maintained at Kalamazoo, Grand Rapids, and Saginaw, Michigan, and also at Toledo, Ohio. This division is one of fourteen distributing houses owned by the company and operated by it on a standardized basis, both of merchandising and service. Its watchword is "Service," and the slogan adopted by its salesmen is "Get clean and permanent business at a reasonable profit."

\$1,000 For a Cover Design

The Sunburst Cover prize contest has aroused widespread interest among both professional and non-professional artists and designers, the \$1,000 prize for the best cover design submitted on Sunburst Catalog Cover paper being a strong incentive to masterly effort.

There was a typographical error in some of the first announcements of the contests for cover designs, which stated that there would be twenty-five prizes of \$25 each. The correct division of awards is as follows: \$1,000 for first prize; \$200 for second prize; \$100 for third prize; and twelve prizes of \$25 each; making a total of \$1,600 to be distributed to the artists winning awards.

It is stated that the designs submitted are to be used for display purposes, and that the artists will secure considerable publicity and advertising in connection with the contemplated exhibits.

Full particulars of the contest and free working sheets of Sunburst Cover may be had by addressing the Hampden Glazed Paper & Card Company, Holyoke, Massachusetts.

Howard Paper Mills Install Added Equipment

During the month of February The Howard Paper Mills, Urbana, Ohio, took advantage of the lull in business and a two weeks' suspension of operation to install new machinery and equipment in the various departments. Both paper machines were thoroughly overhauled and additional dryers were added, so that the mill now has forty-five dryers on each machine, which equals, if not exceeds, the drying capacity of any mill in the country. This additional equipment increases the capacity of the mill twenty-five per cent, and the elaborate and modern method of drying the paper will improve the quality of the product. Considerable work was also done on the buildings and in the steam plant, which means that the mill is now placed in excellent condition for effective operation.

Nearly all of the employees of the mill were given work while the improvements were being made, assisting the skilled

mechanics brought from the East to superintend the erection of the machinery.

This period of suspension was the first interruption the mill has experienced, having run continuously for more than ten years. The officers of the company state that they resumed operation with a fair quota of orders and do not anticipate any necessity of again discontinuing, as there has been an increase in inquiries and business shows a very decided improvement.

New Models of Thomson Presses to Be Shown

New models of the well known Colt's Armory and Laureate printing presses will be shown in the exhibit of the John Thomson Press Company at the fourth national printing exposition, to be held at the Twelfth Regiment Armory, New York city, April 20 to 30. In addition, a model 20 by 30 cutting and scoring press will be shown, thus making an exhibit that will include the paper box field as well as the printing trade. Samples of work done on John Thomson presses will be featured.

Montreal Branch of Toronto Type Foundry in New Home

In the accompanying halftone is shown the new home of the Montreal branch of the Toronto Type Foundry Company, Limited, which has just recently been occupied. The building is located at the corner of Jurors and Hermine streets, right in the heart of the commercial center of the city. Of modern construction, with fireproof sprinkler system, ample elevator service for passengers and freight, light on all four

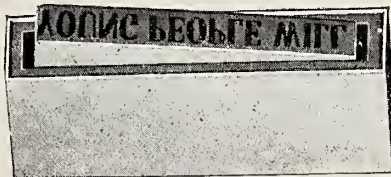


New Quarters of Montreal Branch of Toronto Type Foundry.

sides, the building offers an excellent home for the Montreal branch and will enable the company to increase the effectiveness of its service to customers. A complete stock of modern labor saving machinery, tools, furniture and equipment for the printing, bookbinding and allied trades is carried.

The Box-A-Lyne for Type Headings

A new invention, known as the Box-A-Lyne, is being offered to printers by The Box-A-Lyne Company, of Grand Rapids, Michigan. This new device is a single piece, machine cast printing box for all type headings, either hand or machine set, and will box all headings up to four col-



The Box-A-Lyne.

umns wide and forty-eight points high. It is designed to save time in setting heads that are to be boxed, as well as to give perfect corners, as it is cast in one piece.

The device is the invention of an experienced linotype machinist, C. C. Gillo. Borders are made in several designs, and special designs will be made to order. The boxes are sold by the pound, eight single column or four double column constituting a pound.

Adopt Resolutions Opposing Forty-Four Hour Week

Master printers in the central part of the State of Illinois have formed themselves into an organization for the purpose of advancing the interests of the craft in their territory. The name which has been taken for the new body is the Master Printers' Association of Central Illinois. At the March meeting, which was the second regular gathering besides the original organization meeting, resolutions opposing the proposed adoption of the forty-four hour work week were unanimously adopted, reading as follows:

WHEREAS, it has come to our knowledge that the International Typographical Union and allied unions have made, or are about to make, a demand on the members of the association and other master printers to reduce the hours of labor per week from forty-eight hours to forty-four hours, effective May 1, 1921;

WHEREAS, we believe that the proposed reduction of hours at this time, or at any other time in the near future, would be harmful to the craft, both employers and employed, in that it would advance materially the cost of printing to the customer, retard efficiency and encourage inefficiency at a time when the public is angered at any suggestion calculated to raise instead of lower the price of any commodity which it buys;

WHEREAS, because of the known unfavorable attitude on the part of the public, any action taken at this time to increase the price of printing would result in a permanent and radical decline in orders for printing, similar to that now in evidence in the building industry, to the great financial loss of all engaged in the industry, so that some shops would have to close and many men would be thrown out of employment;

WHEREAS, the present slump in the printing business is so widespread and so serious that everything within reason should be done to encourage the public to buy, instead of adding additional burdens, as the forty-four hour week would certainly do, if adopted;

WHEREAS, this association does not consider itself in any way bound by any action, or alleged action, on the part of any other group agreeing to the forty-four hour week, and it hereby repudiates in the most emphatic way any such action, or alleged action, as taken without its authority, knowledge or consent;

THEREFORE, BE IT RESOLVED, that the Master Printers' Association of Central Illinois in a regular meeting in Springfield, Illinois, March 8, 1921, hereby goes on record as absolutely opposed to the forty-four hour week in whatever form it may be submitted.

BE IT FURTHER RESOLVED, that after the expiration of present contract we unalterably and unequivocally pledge ourselves not to accede to the demand for the forty-four hour week, and pledge ourselves not to make any local or individual contracts with any employee, or group of employees, on the basis of less than forty-eight working hours per week.

FURTHER, that we individually pledge ourselves not to make any contracts with labor unions effective after May 1, 1921, without previously gaining the approval of this association.

FURTHER, that a copy of these resolutions be forwarded to the international unions involved and to their local organizations in cities in which we are represented.

The next regular monthly meeting of the organization is scheduled to be held at Peoria on Tuesday, April 12.

From Import to Export, Progress of Sigmund Ullman Company

The celebration of the sixtieth anniversary of the Sigmund Ullman Company marks an important event in the development of the printing industry. In 1861 Sigmund Ullman, then a youth of nineteen, volunteered for the Federal Army, and was refused. This rebuff, and the many ensuing vicissitudes encountered during the Civil War as one of the few pioneer ink dealers, developed a hardy self reliance and moral courage, the precursors of optimism, which were to prove the asset and justification of the faith in his country's future during those great reconstructive periods and financial crises that are still realities to many.

After the introduction of importations from Germany, which were then far superior to any home products, he eventually associated himself with foreign interests and later started the manufacture of printing inks to meet the special demands of new inventions. The company's rapid growth and the success of Mr. Ullman's initiative along new lines, together with the ever diverging policies of his European associates, led to a severance of relations.

Ground was purchased in New York along the New York Central Railroad, and the first buildings of the new factory were constructed under the advice and supervision of the sons of the founder, James A. Ullman and George W. Ullman. The former spent some years in Europe specializing in the chemistry and manufacture of printing inks. These buildings were added to, and were later demolished and reconstructed in order that the company would be prepared to meet the ever increasing demands in

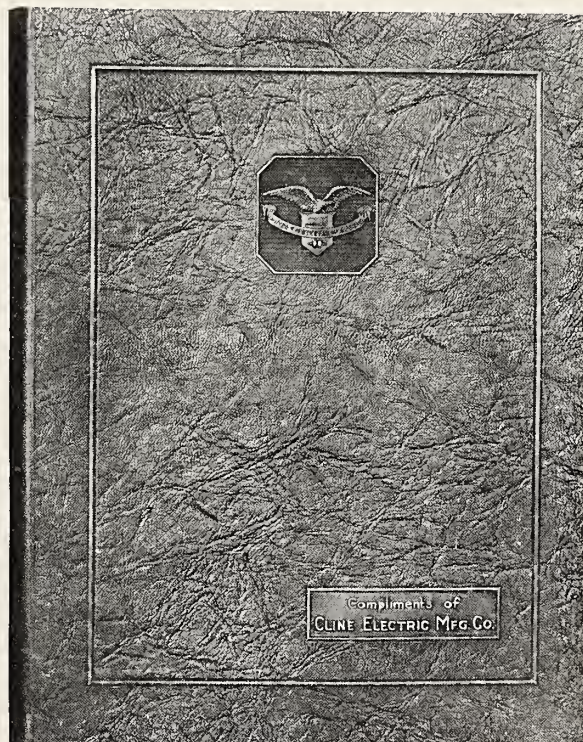
both types and quantities, which accounted for the prewar exportation to Germany alone, exclusive of other foreign shipments, of more products in one year than had been imported by the company theretofore.

Upon the death of Mr. Ullman in 1918, his sons, imbued with his tried policy of stimulating the industry by constant improvements and innovations, and feeling secure in the independent position they held as manufacturers of most of the ingredients necessary for their products, started the construction of additional buildings, designed to double the former capacity and to be equipped with specially invented apparatus and machinery, all of the work of which was carried on under the supervision of their mechanical and electrical engineers.

This firm, whose unique international reputation was made partly as inventors and sole manufacturers of Doubletones and Ullmanine inks for the finest reproductions, is now best equipped to carry on the traditions of the esteemed founder, and at the present time export these products which formerly had to be imported.

Handsome Binder Furnished by Cline Electric Company for U. T. A. Bulletins

The accompanying halftone shows a reproduction of the attractive binder which is being furnished by the Cline Electric Manufacturing Company for preserving the copies of the bulletins issued regularly by the United Typothetæ of America. A similar binder is also being furnished members of the Franklin-Typothetæ of Chicago for binding the bulletins issued by that organization. These binders, beautiful specimens of workmanship, present a splendid method of keeping the bulletins together.



Attractive Binder for U. T. A. Bulletins, Furnished by Cline Electric Company.

New Sample Book of Ideal Gummed Papers

The new sample book of guaranteed flat gummed papers just issued by the Ideal Coated Paper Company, Brookfield, Massachusetts, includes a wide range of grades in white as well as in colored and kraft seal papers suitable for all kinds of labels, including embossed candy seals, etc. It should find a place in the sample file of every printer. A valuable feature of this new sample book is the explanatory matter appearing on each grade of paper, giving information regarding the purposes to which it is especially adapted.

Stovel Company Employees Honor President

It was the privilege of the editor of this journal some months ago to pay a visit to the plant of the Stovel Company, of Winnipeg, Canada, and he can readily appreciate the splendid spirit displayed when the entire staff of employees of the establishment met to honor the president, John Stovel, on Thursday, February 24. The gathering was under the auspices of the Stovel Mutual Club, and was held during the evening at the Music and Arts building, the purpose being to pay tribute to Mr. Stovel on the occasion of his taking his seat as a member of the legislature of the province of Manitoba.

It must be stated that the Stovel establishment is an excellent example of the relationship which should exist among the personnel of any business institution. To this fact is due the present position which the company occupies, as well as its remarkably quick recuperation from the destructive fire which a few years ago destroyed the old plant. Therefore the feeling of fellowship in evidence at the gathering was indeed a happy one.

The veteran accountant, J. D. Conklin, who kept watch over the small details of the business of thirty years ago and now has the responsibility of watching the more intricate problems incident to the greatly enlarged business, delivered an address on behalf of his many fellow employees in which he called attention to the early experiences of Mr. Stovel in Winnipeg, where he located when a young man. He also pointed out that the success of Mr. Stovel was due to his spirit of optimism, his energy and ability, all of which have been recognized by public bodies as well as financial and business houses in the city.

Mr. Stovel, who was taken completely by surprise, expressed his appreciation of the compliment paid him, and stated that he was proud the citizens had considered him a fit subject for election to the legislature, and declared that in that capacity he would endeavor to serve the province in the same manner that

he had conducted his own business. He considered of more value, however, the esteem of those with whom he had been associated in the ups and downs of business for so many years.

Testimonial in Chinese Received by Miller Saw-Trimmer Company

A testimonial letter that is somewhat out of the ordinary was recently received by the Miller Saw-Trimmer Company. The accompanying reproduction shows the letter in the form in which it was received. For the benefit of those who are not fluent in the Chinese language we give the following translation:

MUN HEY WEEKLY
BUSINESS DEPARTMENT
16 Pell Street, New York City.
Tel. Franklin 1170.

February 23, 1921.

Miller Saw-Trimmer Company,
Pittsburgh, Pennsylvania,
Gentlemen:

Some time ago we bought one of your Automatic printing machines. We wish to inform you that it has given very satisfactory service, and we have found it to turn out work much more rapidly and neatly than any other machine we have used.

Since the installation of your machine our printing business has increased, much of which we might attribute to the efficiency of your press.

Yours truly,
THE MUN HEY WEEKLY.
(Signed) Ma Soo.

It will be noticed that the letter is signed by Mr. Ma Soo, who holds quite a prominent position in Chinese politics, and who is also one of the Chinese Industrial Commissioners to the United States.

Syracuse Firm Produces Big Linotype Job

"A Little Brag About a Big Job" is the title of a folder just put out by the Hickey Typesetting Company, Syracuse, New York. The folder advertises the fact that the company recently produced in record time the biggest job of composition ever let in Onondaga County—the county enrolment, which this year consists of 94,647 names and addresses.

Bids were opened December 15, 1920. The successful bidder was required to sign a contract guaranteeing the delivery of the job by February 15, or pay a forfeit of \$50 for each day's delay in delivery. The John Single Paper Company secured the printing contract, and sublet the composition to the Hickey Typesetting Company. The latter firm obtained the copy on Saturday, December 18, commenced the job Monday, December 20, and finished the composition Saturday, February 5. The last of the matter was corrected and delivered Monday, February 7, and the job was completed and delivered by the printer on Wednesday, February 9, six days ahead of the specified time.

The matter, which was produced on the company's six linotypes on twelve em leaded slugs, doubled up, involving the use of seven tons of metal, consisted of 653 double galleys of slugs, 2,720 pages, 192,-167 lines, 4,381,702 ems of composition.

In spite of this, the Hickey Typesetting Company turned out, in the last two weeks in January, more than a half million ems of another large job. At no time was any of the regular work neglected.

New Manufacturers of Printing Presses

From Schwartz, Seymour & Co., Incorporated, of New York city, comes the announcement that the company, which has just recently been organized, has equipped a plant with modern machinery and tools for the purpose of manufacturing magazine and newspaper rotary printing presses. The announcement states that the first presses will soon be ready for delivery. It is also stated that the new presses have a great many improvements, special stress being laid on the quality of the work produced on them; a number of patented labor saving features have been included, and the general construction is solid.

The officers of the company are men who have had years of practical experience in building and running web presses. Arnold A. Schwartz, the president and general manager, has operated web presses since the early days of their construction. Ralph C. Seymour, the chief engineer, has been an engineer, designer and inventor for thirty years or more with some of the large press builders.

紐約市民氣週報營業部用箋

MUN HEY WEEKLY

BUSINESS DEPARTMENT
16 PELL STREET, NEW YORK CITY.

朱勒印機公司諸執事先生鑒
今報前在
貴公司購買之自動印機確
合用其印出之件迅速精美洵
非別樣印機可比本報自開用
此機以來生意亦甚進步謹告
馬士
時和

Reproduction of Testimonial Letter Received by
Miller Saw-Trimmer Company.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 67

APRIL, 1921

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

SALES OPPORTUNITY—Prominent New York sales organization having an established trade among printers and lithographers throughout the United States, desires to represent a manufacturer of a product in demand; this is an unusual opportunity to avail yourself of a most efficient sales organization that can produce big results. All communications absolutely confidential. A 338.

FOR SALE—50-50 cash and terms, modern printing plant; Miehs, Millers, linotype, Cleveland folder, Dexter cutter, etc.; central down town location, reasonable rent; at less than cost to replace; good will, lease, etc., thrown in. Any one with ordinary business ability should do well. CONNER, 96 Beekman st., New York.

FOR SALE—Trade press room; four large modern (almost new) two-revolution presses; low rent, location central, ground floor, convenient to downtown; will make terms satisfactory. This can be made a most profitable business for one or more practical mechanics. BENJAMIN, 96 Beekman street, New York city.

PRINTERS—On account of death, a well-known printing concern in large Western city can be bought for half its invoice; has Pony Miehle press, 4 jobbers, complete bindery, good assortment of type; average business past 90 days over \$10,000; thorough investigation given; \$8,200 will buy this. A 333.

MINNESOTA JOB and newspaper plant wants superintendent who knows costs, is a business getter and can show results; opportunity for investment later on. Give full particulars in first letter; interview later if desired. A 307.

WANTED—One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALEBOOK CO., Chicago.

WANTED—Printer owning complete up-to-date newspaper and job printing outfit to form partnership with established weekly newspaper in growing Florida town of 1,000 population, winter population 3,000. A 344.

GUMMED LABELS—Rolls or flat; wide-awake printers in each locality to be our representative; liberal commission. "LABELCRAFT," Perkasie, Pa.

UNION OPERATOR can install machine; established shop in Indianapolis or Cleveland. H. J. FULTON, 1725 Payne av., Cleveland, Ohio.

FOR SALE—Good established job printing office in Indiana county seat; price, \$3,500. A 224.

FOR SALE

FOR SALE—New and overhauled machinery for printing, binding, and cutting and creasing; cylinders 16 by 21 up to 50 by 74; Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton type and electrolyte cabinets, stone frames; 50 by 74 late model Cottrell, 39 by 53 Miehle, 25 by 30 Miehle, 38 by 52 Huber two-revolution press; 20 by 25, 23 by 28, 23 by 30, and 29 by 41 Campbell two-revolution presses; 26 by 38 new Lee presses for quick shipment; 55-inch Kent semi-auto cutter, price \$1,200; 25 by 32 Potter self-inking proof press, price \$450; 18 by 26 Wesel self-inking proof press, price \$250; 8 by 12, 10 by 15, 12 by 18, 14½ by 22 new and overhauled Chandler & Price presses in stock; 14 by 22 late style 6-C Thomson presses; six other Universal and Colt's presses; 3 large and 2 small plants for sale; large stock of secondhand register hooks, stock of S. H. old style Latham register hooks; No. 4 Boston stitcher; 24-inch Rosback power perforator. Tell us your wants and the machinery you have for sale. WANNER MACHINERY COMPANY, 716 S. Dearborn st., Chicago.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone, Barclay 8020.

FOR TRADE OR DISPOSAL, several fully equipped modern, practically new large size two-revolution presses installed at sixty per cent of replacement upon most liberal terms; an opportunity to swap an old liability for a new asset; extension delivery and 220-volt D. C. motor outfit if desired. Communicate with FRANKLIN, 96 Beekman st., New York city.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No filing. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

NEWSPAPER PRESS, stereotype equipment and motors for sale at a bargain; forty-page right angle R. Hoe press in good condition, equipped with Kohler system control, 50 and 7½ h. p. D. C. motors; stereotype outfit consisting of 2 steam tables with gas generator; one matrix rolling machine, 3-ton metal pot, pump gas burners, and casting box, plate shaver, tail cutter and semi auto plate; 18 D. C. Linotype motors with gears, also a number of various types D. C. motors from ½ to 15 h. p.; prices low. THE HARTFORD TIMES, Hartford, Conn., care Business Manager or Mechanical Superintendent.

FOR SALE — Second hand one-color 36 by 60 inch roll product rotary wrapping paper press; one 40-inch and one 50-inch Model S. L. and one 80-inch Model S. T. M. Kidder slitters and rewinders; one 64-inch Seybold-Holyoke automatic clamp paper cutter; four 6 by 6 inch New Era presses; all in good condition; immediate delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

I AM TIRED, DESIRE TO RETIRE — Therefore am offering at a fair depreciated value my profitable printing business most efficiently equipped and located on the 10th floor of modern building downtown Manhattan; low rent, lease, 5½ years to run. If interested, write B. F. C., 96 Beekman st., New York city.

FOR SALE — About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads.; also California job cases and racks with steel runners. For particulars, address WESTERN PRINTING MACHINERY CO., 1214 Pine st., St. Louis, Mo.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send stamp for sample, prices, and free booklet "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

WRITE FOR OUR BOOKLET — If you are a linotype or Intertype user you will be interested in our booklet showing special tools for machinists or those in care of typesetting machines. WILLIAM REID & CO., 538 S. Clark st., Chicago.

JOB PLANT, modern, fully equipped, in southern Indiana city; gross business, \$8,000 per year without soliciting; at present in with newspaper plant; will sell purchaser linotype composition from three news machines at cost. A 343.

BACK NUMBERS — Inland Printer, volumes 5 to 57; American Printer, volumes 37 to 54; Progressive Printer; Practical Printer; miscellaneous printers' magazines. Send for list. THE IVY PRESS, Ivyland, Pa.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOR SALE — One 16-page Goss press, printing page cut off 23½ inches; six, seven or eight columns; complete with stereotype outfit. NEWS, Wheeling, W. Va.

JOB PRINTING SHOP FOR SALE — A modern shop just three years in use; will sell for \$2,500, one-half cash; natural gas section. P. O. BOX 1043, Houma, La.

FOR SALE — Goss Comet flat bed press in first-class condition; installing faster machine; make offer. DAILY STAR, Sault Ste. Marie, Canada.

FOR SALE — One 14 by 22 Laureate, one 14 by 22 Colt's Armory press; also John Thomson cutter and creaser; first-class condition. A 352.

FOR SALE — Two 12 by 18 and one 15 by 21 Art Golding jobbers and motors. AMERICAN PUBLISHING CO., Columbus, Ohio.

FOR SALE — Complete job printing outfit, including foot press and one hundred fonts practically new metal type. A 347.

FOR SALE — Cross feeder for No. 4 Miehle press in fine condition; 24-inch stippling machine. A 350.

PRINTING PRESS, 45 by 62, two revolutions; price, \$1,000. BOX 157, Xenia, Ohio.

HELP WANTED

Artist

ARTIST with creative ability, good on layouts and good color sense; we also want a good retouch artist. A 337.

Bindery

WANTED — Bookbinder's finisher, thoroughly experienced and capable man accustomed to loose leaf work. Apply DOMINION LOOSE LEAF CO., Limited, 174 Wellington st., Ottawa, Canada.

WANTED — A working foreman for a bindery doing blank books, loose leaf binders, library books and other job work. A 312.

Composing Room

NON-UNION MONOTYPE CASTER OPERATOR — One who can produce and is not satisfied with anything but the best results; steady position and good wages to the right man. MEYER-ROTIER PRINTING CO., Milwaukee.

A LONG ESTABLISHED Boston plant, highest grade book and job work, 5 linotypes, 5 jobbers, 4 cylinders, pleasant fully equipped shop, best of working conditions, wants a man of proven ability as printer-executive; to one who is anxious and competent to advance to complete management, a liberal wage will be given, and if mutually satisfactory, opportunity to secure an interest in a profitable business; letters must give fullest details to insure consideration. A 327.

WORKING FOREMAN FOR COMPOSING ROOM in large city in Ohio; plant is equipped with 4 Miehles, 3 Kelleys, 5 jobbers, 2 monotypes, and growing rapidly; does only highest grade book, catalogue and pamphlet work and general printing; applicant must furnish A-1 references as to ability and be thoroughly capable of handling this class of work and getting maximum results from his help; give all details as to age, etc., in first letter; open shop. A 302.

PRINTER — JOB FOREMAN — We are seeking the services of an A-1 foreman for composing room; must be good stoneman, fast and artistic, and thoroughly capable of handling all character of work; shop doing a big business and standard must be maintained; only first-class men need apply; salary can be arranged satisfactorily to applicant if he can fill bill. Write immediately to RENO PRINTING CO., Reno, Nevada.

WORKING FOREMAN — We have opening with good future for an ambitious printer of good character who thoroughly understands all details of composing room doing better than the average grade of work and has enough knowledge of linotypes to supervise linotype work; good city of 75,000 population in Southwest; open shop; give references and qualifications in first letter. A 335.

LINOTYPE MACHINIST-OPERATOR — Must be able to keep machine in tiptop condition and be able to produce all classes of composition for commercial work; must come fully recommended as to ability and character; \$46.50 to start; 48-hour week. A 339.

WORKING FOREMAN (non-union) wanted for composing room in medium-size plant; permanent position; must be well qualified in make-up and imposition; state salary wanted and other information in first letter. A 349.

MONOTYPE OPERATOR WANTED (non-union); combination man; have good permanent position; city of 40,000, good working conditions; give details in first letter, salary desired, etc. Write at once to A 351.

WANTED — First-class display compositor for the better kind of work; one who can manage medium-size shop; married man preferred. HOLBEN-PRINTING, Allentown, Pa.

COMPOSITOR WANTED — First-class job man who can impose and handle an Intertype; highest salary to absolutely steady competent man. A 340.

Editor

WANTED: EDITOR AND MANAGER — Active experienced man under forty years of age as editor and business manager of established weekly newspaper, and executive manager well equipped printing plant; must know what constitutes a creditable weekly and good printing and how to produce same as well as get news and business; particularly an opportunity for effective man who wants a permanent location; fair and sure salary, and per cent of profits or other agreeable arrangement if justified by results; location: Arizona; to report March 26; state qualifications, personal data, salary to start. A 313.

Estimator

ESTIMATOR WANTED by Milwaukee Typothetae to build a Service Department in estimating for its membership; man must be quick, accurate and thorough in his work. M. C. ROTIER, President, 114 Michigan st., Milwaukee.

WANTED — Experienced estimating and billing clerk; must know printing; references required. L. P. HARDY CO., South Bend, Ind.

Executive

PRINTERS' OPPORTUNITY — Position open for first-class executive for department of copy preparation, proofreading, layout, estimating, and scheduling work; first three items necessary, remainder can be acquired; plant modern, art department, 13 presses, monotype, steel equipment, etc.; building erected for the purpose; best light and well ventilated; open shop for many years; progressive city of 10,000. Write, giving references and full particulars. THE GRAY PRINTING CO., Postoria, Ohio.

Managers and Superintendents

SUPERINTENDENT (non-union) — A practical man capable of producing and directing high-grade commercial, booklet, catalogue and advertising printing; must be competent to pass on press work and be a good judge of colors; experience in giving O. K. on bindery work necessary; a good opportunity for a systematic man who can deliver work with dispatch; medium-sized plant, operating Linotype and Monotype machines, cylinder and platen press and pamphlet bindery; located in the Middle West. Write fully. A 154.

MANAGER WANTED for plant employing twenty in Havana, Cuba; must be all-around printer understanding cost system, Franklin price list; knowledge of Spanish desirable but not vital; Mason preferred; must be strictly sober; good and permanent job with chance for advancement to right man; tell all, including minimum salary, in first letter. Address TIMES OF CUBA, Havana.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotipers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Pressroom

WANTED—A good position awaits the man capable of getting production from automatic envelope presses; the man we employ will be installed with a view to making him superintendent of the plant. In replying give references and state approximately the salary required. **THE CHURCH-BUDGET ENVELOPE COMPANY**, Salem, Ohio.

NON-UNION CYLINDER AND PLATEN PRESSMAN wanted at once to take charge of medium-size pressroom; must understand Miller feeders; steady position; good salary for good man. Give details in first letter. A 348.

PRESSMAN WANTED—Miehle and Miller; one who can cut his own stock and understands Brown folding machine; highest salary to steady and capable man. A 336.

Salesmen

WANTED SALESMAN—An opportunity for a young man who can sell high-grade direct mail and general printing to form a permanent and desirable connection with an old established printing and engraving house in a Middle Western city of 80,000. A 345.

WANTED—Salesman, experienced in selling printers' equipment; must be practical printer and known to the trade; splendid opportunity to sell new time-saving device now on the market; buyers enthusiastic; high caliber men only considered. A 341.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. **McCOURT LABEL CABINET CO.**, Bradford, Pa.

INSTRUCTION

PROOFREADING—Special short mail course fully equips you for the proofroom; good positions with large presses; certificate issued. **SPECIAL LOW RATE TO COMPOSITORS**. Write today for full information. **PUBLISHERS SCHOOL OF PROOFREADING**, 602 Foster bldg., Madison, cor. 40th, New York.

LINOTYPE INSTRUCTION—Fifteen Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. **EMPIRE SCHOOL**, 133 E. 16th st., New York.

MISCELLANEOUS

MAKE YOUR OWN CUTS—Drawings, line cuts, plates of small type forms, letterhead designs, etc., at small cost without expensive equipment; copy-righted, workable process, \$1.00. Proofs and full details for stamp. **C. I. PEACOCK**, 40 Ferris place, Ossining, N. Y.

"PRACTICAL INSTRUCTIONS for Operating the Miller Press Feeders," by former New York erector and demonstrator; \$1.00 postpaid. **BERT DECK**, Box 28, Winfield, Kansas.

SITUATIONS WANTED**Bindery**

BINDERY FOREMAN, thorough experience, good executive ability, familiar with all classes of work and machinery, wants position with first-class printing house only. A 328.

SITUATION WANTED—An all-around bookbinder and paper ruler with fifteen years' experience wants position as foreman of small shop; open shop preferred. A 331.

Composing Room

COMPOSING ROOM FOREMAN open for engagement; expert typographer, conscientious executive, accurate proofreader; wide experience on better grade work; small or medium-sized office; union. **A. H. FARROW**, 51 Richelieu Terrace, Newark, N. J.

Cost Accountant

DO YOU NEED a cost accountant to install or take charge of your cost finding department? I am not a floater; experienced in credit and collections and a student of production efficiency and higher accounting. A 137.

Executive

A PRINTING EXECUTIVE of proven ability wants to make a change; 25 years' experience; knows printing from all angles, both in the mechanical and office ends; will go anywhere. A 129.

Lithographer

LITHO TRANSFERRER and a litho pressman, each in charge of department in his respective line, handling high-grade color work, desire to connect with an established concern that is considering the installation of a lithographic offset department; can guarantee results. A 332.

Managers and Superintendents

SUPERINTENDENT-MANAGER of job shop seeks change to larger field in city of 25,000 or more; possessing executive ability, originality, aggressive and progressive, knowledge of costs, discriminating buyer, close estimator, systematizer; have reduced costs, increased production and made profits in present position; steady, reliable, conscientious, tireless worker, and capable, practical workman of wide experience in all departments; married, 38. A 346.

FOREMAN—Live, energetic man, experienced in high-grade catalogues, commercial work, advertising literature; practical understanding of linotype and monotype; knowledge of pressroom and bindery; capable executive; can look ahead, plan; keen on system, production and profit. A 315.

SUPERINTENDENT-FOREMAN—Capable executive, efficient and systematic, pleasant and agreeable; know the details of all branches of the printing industry; private plant preferred; open May 1. A 270.

Pressroom

RELIABLE PRESSROOM FOREMAN of proven ability, capable, conscientious executive; wide experience on better grade of work; large pressroom preferred. **W. S. S.**, 1831 Washington av., S., Lansing, Mich.

SITUATION WANTED by a good cylinder and Kelly pressman; union. A 269.

WANTED TO PURCHASE

WANTED—A used E-1 Harris envelope press with reverse feed and tape delivery; quote price and state condition. **CHURCH-BUDGET ENVELOPE COMPANY**, Salem, Ohio.

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. **GIBBS-BROWER CO.**, 261 Broadway, New York city. Tel., Barclay 8020.

WANTED—One or two each Nos. 1 and 2 Miehle presses; must be in A-1 condition and not over two years old. **HOOD PRINTING CO.**, Memphis, Tenn.

WANTED—Secondhand Potter proof press; also a Miller saw-trimmer with all attachments; must be in first-class condition, otherwise not interested. A 342.

WANTED TO PURCHASE Miehle presses, all sizes. **ADZIT PRINTERS SUPPLY CO.**, 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED—A 16-page Stereo press with full stereo equipment. Give full particulars. **DAILY STAR**, Sault Ste. Marie, Canada.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. **M. M. ROTHSCCHILD, Inc.**, 712 Federal st., Chicago.

COTTRELL PERFECTING PRESS to take sheet 30 by 40; also Whitlock Pony press; must be in good order. A 334.

WANTED—Meisel rotary sales book press; state full particulars and lowest price. A 117.

BUSINESS DIRECTORY**Advertising Service**

PRINTERS—Every time a blotter absorbs ink, its user absorbs the message of the advertisement on its back. I have a series of designs for you. **HOWARD HANNEGAN**, Advertising Service for Printers, 2003 Lamont avenue, McKeesport, Pa. Member I. T. U.

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

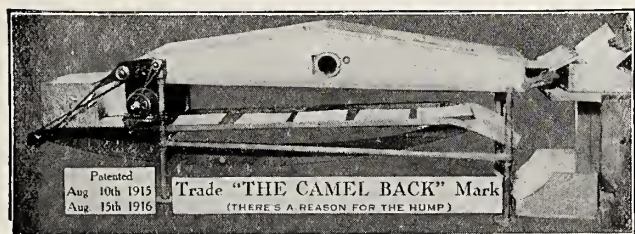
AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.—See advertisement.



EMBOSSOGRAPHY

TRADE MARK

The art of producing flexible and permanent embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron: 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalko-type Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Gummed Labels

THE McCOURT LABEL COMPANY, Bradford, Pa., prints gummed labels—specializing in printing GUMMED LABELS in rolls. Turn your orders for gummed labels over to us—we will pay you 20 per cent commission.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston. 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.

MICHENER'S**EMBOSSING COMPOSITION**

Hard as stone; ready for use in two minutes; softens quickly by gas flame,

\$1.00 PER PACKAGE

hot water or torch. Remeltable—can be used over again. Full instructions and hints on

Sold by All Supply Houses for the past 15 years

embossing (2,000 words) with each package. You don't have to buy a book to do good embossing.

Also Sold by the Manufacturer
A. W. MICHENER, Grand Haven, Mich.

USED ALL OVER THE WORLD

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Copyright, 1921, by The Inland Printer Company.

EARLY MASTER PRINTERS
ROBERT ESTIENNE

1503-1559

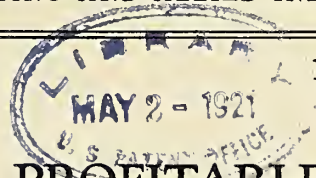


LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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NUMBER 2



SELLING CAMPAIGNS MORE PROFITABLE THAN SINGLE ORDERS

BY WILLIAM A. KITTREDGE

Art Director, Franklin Printing Company, Philadelphia.



THE other day I visited the office of the vice president of a leading New York advertising agency. While we were transacting some business this executive had occasion to show me something of the workings of their business. To a printer it was all very interesting, and I thought then, as others have thought before,

"Why doesn't the printer exercise the energy and initiative of the advertising agency in selling whole campaigns rather than single orders?"

To be sure, some of the more successful printing houses have found it necessary to organize and equip for just such service, but a great majority of printers are still chasing the elusive order when they might pull themselves out of the ruts of competition by rendering a specialized service in the planning and execution of complete campaigns, such as the advertising agency does, except that the printer will naturally be more interested in direct mail matter that has to be printed.

Consider the methods of the advertising agency: Its solicitors interest a prospect in the matter of advertising. Quite likely this prospect has been in business a long time in a small city where he has met with substantial success. Without achieving a national reputation or distribution for his product he has gone along at a good pace, taking care of a fairly large output; in fact, he has been so busy making his goods that he has not had time to think of advertising — or rather thinks he hasn't.

Along comes Mr. Agency Solicitor and shows him that advertising is the easiest thing in the world. It is something no wise manufacturer does for himself, but that he hires done by specialists. The agency will

send trained men into the field for investigation, after which a report is made and a constructive plan laid out and placed complete in the hands of the manufacturer, all for a fee.

With a little persuasion and after a few interviews it is decided to gamble \$500 or \$1000 on the *plan*. The agency is instructed to start work.

The solicitor returns to his office, investigations are made, and a plan worked out. These plans vary, of course, with conditions and products, but in general are worked up in the form of quite elaborate scrap books. On the cover is lettered "Blank & Jones Advertising Campaign for 1921, Prepared by the Dollars and Sense Advertising Agency." A title page inside describes the campaign still further, and then follow pages devoted to the plan itself:

First, a new trade mark to distinguish the product. Previously the goods had sold on name alone. The trade mark will aid in better identifying the particular brand when competition is keen. It is attractive and interesting.

Second, a new letterhead worthily suggesting the quality and soundness of the firm and its product. A careful sketch, actual size, shows a smart looking letterhead in two colors on good paper embodying the new trade mark.

Third, a new package for the product. The old package was commonplace and characterless and was literally lost in the crowd when on the shelf with competing products. The new package is harmoniously designed with attention to the carrying power of its design. It holds its own with the best, and literally "sings" on the shelf. This is shown by carefully constructed dummy, actual size, tipped into the scrap book.

Fourth, a special circular to be wrapped around the product inside the package.

Fifth, a booklet for dealer distribution suggesting new uses for an old product. An attractive cover in full color and little line cuts inside illustrate and liven up the text, copy for which is supplied on an opposite page of the "plan book" in typewritten form.

Sixth, layouts for newspaper and magazine advertisements in varying sizes.

Thus does the agency in definite physical form place before the client a plan for his year's advertising with a typewritten outline of recommendations and reasons for each step.

And with such a constructive plan it is not hard to sell an account, especially when the power of art and copy has been used to demonstrate the advantages and prestige of a product in the manufacture of which the prospect may have put his whole life's effort.

To see the whole thing so dramatized, as it were, gives him a thrill. It is his baby and he is proud of it. At the next meeting of the directors he exhibits the plan and proudly explains it, with reservations and suggestions for changes, of course. No plan ever goes through quite as planned. Discussion takes place. An estimate of cost is asked for and finally it is voted that Blank & Jones will spend some thousands of dollars through Dollars and Sense acting as their advertising agents.

Now why in "Sam Hill" can't the printer do something like this—sell his printing by equally aggressive methods?

Of course, different agencies have different ways and the above outline is only suggestive, but it is an outline from which the printer and his salesman can derive profit themselves by giving it careful study.

The thing works—it works every day in the year—and if the printer is a big enough man he can capitalize on it. All that is necessary to success is that he have a decent equipment and a suitable personnel, with a salesman that *knows* his business.

For such selling he should have in his organization a good art and layout man and a good copy man, with whatever assistants they may require. With these men it will be possible to build plans as good or better than many agency plans, and, at least, plans that will force the sales of products requiring advertising.

In a short time the printer will have developed a service department that is a force for good business in his community, and his advice will be sought and followed. Such a service department will collect data on all merchandising problems and in every way keep abreast of the best selling methods of the day. Before laying out a campaign they will make themselves thoroughly familiar with what has already been accomplished by competing lines.

Then when the salesman goes to his prospect he will go as a professional man with advice that is worth real money rather than as a mere order taker. Frequently in this kind of selling the presence of more

than one man assists the making of a sale. It helps the salesman in considering certain questions that arise, to say to his prospect that in order to decide certain points he will call in their experts on copy, or art, or type, Mr. Sinclair and Mr. Wadsworth. At the next conference these two, with the salesman, can clear up and explain in a constructive manner the possibilities of the proposed venture in a way that the order taker never could.

In selling there is a force in numbers that I can not too strongly urge. Frequently a long interview will be granted by the heads of firms to two or three men by appointment, while the haphazard caller would be turned over to some clerk.

It is in this way that big business is done, and the progressive printer can not do better than to consider himself a *big* business man and conduct his business accordingly, rather than as the barber or cobbler does.

Such selling soon creates confidence, assures prestige and places one above competition. It establishes in the mind of the purchaser the fact that here is a printer out of the ordinary, a master salesman on paper.

"Not every business can use such an elaborate plan," you say. Quite true, but even the business that can not would like to and will be interested in knowing about it. Not the least effective attention getter is for a salesman to have in his portfolio a dummy campaign of this nature to show and explain to prospects. It creates interest and respect for one's house and product.

Further, if the salesman can make a special study of trade marks, letterheads, and package designs, he will find frequent opportunities of obtaining the interest of houses which have never successfully solved these problems. A good thing is for such a salesman to keep a file of good examples of these things. Soon ideas will come to him for new and original effects, ideas that he will perhaps be able to sell.

In working up such plans as outlined there are many other things that may be included, not the least effective of which are broadsides and four page letter folders. These are resultful pieces of printing that lend themselves to almost any campaign because they are not so expensive as booklets or catalogues.

Frequently a house magazine or bulletin will do wonders in furthering an advertising policy where it is desired to get stronger support and effort from employees in the plant in order that greater production may supply increased orders. Harmony promoted in the factory by this means frequently improves quality and cuts down costs. The suggestions and plans of a well equipped printing salesman for installing such a publication will be welcomed by any aggressive manufacturer who does not have one.

Such business usually results in contracts for a given time, and it is this kind of printing that is profitable—campaigns, contracts, accounts, rather than single orders.

The force, the mass of character, mind, heart or soul that a man can put into any work, is the most important factor in that work.—A. P. PEABODY.

THE TIE THAT BINDS

BY EDWIN G. MARSHALL

EDITOR'S NOTE.—*The following article is reprinted from The Santa Fe Magazine, which is devoted to the interests of the employees of the Santa Fe Railway System. The author is a painter in the employ of the railway at Arkansas City, Kansas. As the editors of The Santa Fe Magazine state: "We can not resist the desire to make a few remarks concerning this article by Mr. Marshall. We do not know the gentleman personally, but we do not hesitate to state that never in*

the history of the magazine has such an excellent article on the relation of capital and labor been submitted to us. We can not even recall reading a better one anywhere. Not only are the ideas valuable, but they are presented with such forcefulness that the reader will not soon forget the message conveyed. . . ." We heartily concur in these statements regarding the character of this article, and earnestly commend it to the attention of our readers.



APITAL, labor and coöperation constitute a perfect trinity of working forces—an omnipotent triumvirate of success. These three kings sit upon the throne of industry, ruling their subjects by mandates of financial reciprocity. It is a democratic combination of directorship, each sovereign, each equal in power and glory. Capital is the head; labor the body; coöperation the heart—mental, physical, moral—a coördination of brain, brawn, conscience.

They are symbolized by the three Christian graces—faith, hope, charity. They represent the conjugation of the verb "to be"—I am, thou art, he is. By the addition of their arithmetic, three make one. They must all work in harmony, or the organization is a failure. They must all support one another, or the structure will crumble into an avalanche of ruin. United they stand victorious forever; divided they fall into the ignominious defeat of bankruptcy.

Capital represents the amassed value of past labor. Labor has no accumulated investment of value, but offers a willingness to earn. Coöperation is the common bay horse sense uniting these two mighty energies of industry into a workable partnership. It is the arbiter, the counselor, the peacemaker, the attorney at law of this belligerent corporation. Its jurisdiction is to bring capital and labor together, cement their mutual interests, cultivate their friendships, lubricate their frictions, and gently lead them away from suicidal war into a prosperity of peace. A wonderful mission and a mighty responsibility!

Emanating from both, is not the third member of this trinity the most important personage in this galaxy of potentates?

The principle of coördination between capital and labor, the give and take policy of mutual concession—arbitration—has scarcely been recognized in the business world. This is the panacea for all financial ills. Capital and labor have within themselves the forces, the power, to correct the conditions agitating each other. It lies simply in a get together league, a working agreement for the welfare of both. When these two

historic duelists throw away their artillery, they can march, arm in arm, into the council temple of the parliament of man, be seated at the round table of friendship, in the room of reason—behold the cradle of coöperation.

Coöperation, then, is the amalgamation, the fusion of capital and labor into a third force greater than themselves. Standing alone they are nothing; united in coöperation they are everything. It is the life preserver of the two. It is the articulation of perfect harmony between employer and employed. It is the tact, heart, soul and conscience of business. It interprets all puzzles, solves all difficulties, overcomes all obstacles.

All of its attributes and accomplishments are embraced and expressed in one word—honesty. The trumpet call for the amelioration of business is the application of old fashioned honesty between buyer and seller, between employer and employed. If the ideal standards of the golden rule were observed, an era of unparalleled prosperity would sweep over the land. Full services rendered, value received, is the invincible combination which would revolutionize the commerce and morals of our country. When the scale of business is equity, its measures justice, its arithmetic honor, then shall the tranquillity of financial peace overcome this old regime of selfishness.

The postwar conditions demand that the railroads have the fullest coöperation between all departments, between the supervisory forces and every man on the pay rolls. The "company be damned" policy doesn't go on the Santa Fe. It is selling the best transportation on earth and not conducting a philanthropic institution nor an "I won't work" resort on an eight hour basis. The anti-operator has no place in modern railroading, but the coöperator is in demand as never before. The command of the hour is honesty; honesty is the perfect coöperation of rendering a full day's work for a full day's pay. Every employee should have his heart in his work and his pay check on his conscience. Obey the rules, do your duty, earn your wages, don't watch the clock, exercise initiative, save material, do it right, do it the quickest way, be safe yourself and careful of others—this is coöperation. And coöperation is simply the golden rule put into practice by doing for the company what you would like done for yourself.

The stability of wages depends on earning capacity. By giving the company his best effort, the workman is promoting his own interests. No chain is stronger than its weakest link, and no company's efficiency is greater than the strength of the band of loyalty uniting its army of workers to its service. Build up yourself by building up the company—merit wins on the Santa Fe. Remember practically all of the big officials rose from the ranks—there's plenty of room at the top. Inefficiency puts an awful load on efficiency, holding wages down to the level of their incompetency.

General contentment is the commanding officer in this army of coöperation. Good will is the high private in the rear rank. A tyranny of supervisory forces is a regime of disaster; Americanism won't stand for slave driving.

The officious and "hard boiled" foreman is a common pest, both to the company and to the men, that should be exterminated. The foreman who can't lead his forces should be reduced to the ranks, or sent to the office. Coöperation, like rain, comes downward; it is

filtered through the supervisory corps into the workers until it permeates every activity of service.

Ingratitude is often the world's wages. Countless millions toil on, day after day, yearning for a word of appreciation that is never spoken. They live under a regime of "damned if you do, and damned if you don't." Just recognition of merit, encouragement for work faithfully performed, is real coöperation put into action. Thus applied, it becomes the multiplication table of effectiveness. Successful railroading is a question of successful leadership.

A good foreman is one of the noblest handiworks of God. Combining rare qualities of mind and heart, knowledge and experience, firmness and gentleness, patience and justice, with rigid impartiality, he binds his men in loyalty to himself and to the company with fetters of iron. Our hats are off to you, natural born leaders of men! You are the signal towers piloting the "Santa Fe all the way" across geography!

The railroad world salutes the new born pacificator of the golden age—Coöperation!

VARIOUS WHIMS OF PURISTS

BY F. HORACE TEALL



HERE the use of the name purist is not intended to convey the full conventional idea of undue particularity, though purism is naturally always liable to the infelicity of overscrupulousness. Of course the purists meant are only those who advocate purity in language, but the term here applies to reasonable as well as unreasonable advocates. The Society for Pure English, for instance, is in our larger sense a body of purists, while stoutly opposed to purism in the derogatory sense.

Professor William Dwight Whitney was thoroughly in favor of good English, but that he did not approve of censorious criticism is evidenced by a passage from his "Linguistic Studies," quoted in the Century Dictionary: "Orthographic purism is of all kinds of purism the lowest and the cheapest, as is verbal criticism of all kinds of criticism, and word-faith of all kinds of orthodoxy." It does not seem possible that he meant to condemn all verbal criticism; but whether he did or not, any one who is at all careful in his choice of words must exercise such criticism, although (and this is probably what he meant) it certainly should not be made obtrusive or too dogmatic.

Our books of verbal criticism have often, if not mainly, been of little value, because their authors have too commonly assumed that their own thoughts were correct, without confirmation from other sources. Some time ago a reviewer expressed his opinion of such books iconoclastically, a striking part being this: "They are nothing but the outcome of the ignorance of the men

who write them, and of the whims and prejudices to which that ignorance gives rise."

Whims and prejudices undoubtedly are far too frequent in the books, which would be much more trustworthy without them. But it is apparently impossible to write much criticism of details without any trace of prejudice, or without some opinion which may be attributed by opponents to ignorance. The review mentioned was written by a critic who ranked among the best, and who probably deserved such repute; nevertheless, his review was replete with the same vicious quality he condemned. Many of his assertions were hasty and consequently unfair and unreliable. The one that I think is the worst is the general charge of unworthiness. I am convinced that such charge is unworthy of credence, no matter who is its author. We need more books, and we need a great deal more care in making them.

The cherished belief on which verbal criticism rests was implied by William Chauncey Fowler, a noted educator, thus: "In order to keep the language of a nation one, the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same guardian care over it which they do over the opinions which it is used to express, and . . . by their own example and influence encourage only that which is strictly legitimate." We need the guardian care not only, but our greatest need in this line is for education in ability and resolution to select the strictly legitimate and reject the rest. When we have such a work with no strictures that can be proved to be unreasonable, we may hope for good results such as the critics have always expected.

I feel sure that the only possible way to make such a work is to state both or all arguments pro and con, but with clear and forceful showing of personal preferences, as such, when there is no absolute choice. Many cases exist, and will persist, in which different decisions arise from the same premises, one decision being fully as good as another, but all being stoutly held by their proponents. All must be acknowledged as good, none denounced as bad unless truly so.

Of those word-uses which were formerly decried by many critics, but are still current in our best writings, a few may be mentioned to show more plainly what is meant. It used to be common to say that anticipate must not be used for expect, but it is so used and is as common now as ever, and an objection is not warranted. It is not long since some one wrote that he had thought the old erroneous "had rather" was at last suppressed, but it was not; though ignorantly called an error by many people, most writers know that it is correct, and continue to use it. One of our best newspapers said editorially, about thirty years ago, that "tireless" was not a good word and should not be used; but good use of it had been established long before and has not since become any less. Many words really unobjectionable have been subjected to serious condemnation and even blatant ridicule, which could not kill them. Nothing is more certain to occur than bad criticism, but that does not lessen the value of good criticism. Actually good criticism will avoid really whimsical or pedantic decisions in cases truly open to personal choice.

Men having controlling power, authors or editors, or publishers, often dictate forms of expression arbitrarily, and their decision is final for their work. William Cullen Bryant ordered that some words must not be used on the New York *Evening Post*, as *artiste*, *aspirant*, *banquet*, *bogus*, *donate*, and insisted that a coffin must never be called a casket; but his list embodied no word truly objectionable. Americans, if not

Englishmen, do and will use casket as a name for some coffins. An editor reputed for tolerance and great knowledge made few arbitrary rules, but among the few were a strict order never to speak of an asset and a strong objection to calling anything big, which caused much trouble through effort to exclude two words as good as any, except that big is used too much. These two men were little given to dogmaticism, but could not utterly avoid enforcing personal whims.

Professor Brander Matthews says, "There is no sound reason why a writer should not split all his infinitives if he so choose, and scores of the best writers have chosen to do it on occasion. Daniel Webster, in revising one of his great speeches, deliberately split an infinitive which he had not cleft in when he was speaking." Critics have most strongly condemned the split infinitive, without making allowance for a difference in meaning. A recent work says: "What is called the 'split infinitive' must be permitted sometimes in poetry, but should never appear in prose. . . . A recent correspondence in a newspaper contains this: 'To me an infinitive split and an infinitive unsplit have a shade of difference in meaning. "To quickly run," for example, is to run with less force and speed than "to run quickly," and I should so employ it.'" Thus a clear difference of opinion is shown in regard to this method of locution, which should at least serve to modify condemnation of a manner so common.

I find in a book entitled "Word-coinage," by Leon Mead, page 227, the following passage, which expresses well the general idea which I wish to emphasize: "Literary taste and critical scholarship may be safeguards against the permanent usage of unfit words, but, as Archer says, 'the fact is that three-fourths of the English language would crumble away before a purist, and we should be left without words to express the commonest and most necessary ideas.'" Of course purist here is in the derogatory sense.

Words are things; and a small drop
of ink, falling like dew upon a
thought, produces that which makes
thousands, perhaps millions, think.

—BYRON.

THE "TOUCHING" ADVERTISEMENT

BY W. P. KIRKWOOD



WHEN the "local merchant" tells the country weekly publisher that advertising doesn't pay, as he still does frequently, the country weekly publisher may cite the following confessions in refutation: I am a consumer; and I am also a reader of advertisements. There is no distinction in being either the one or the other. Every one is a consumer; one must consume in order to live. And every one who can read or even interpret a picture is a reader of advertising; he can't help it. My only distinction as a consumer and reader of advertisements lies in the fact that I have been taking stock of the extent to which the reading of advertisements has induced me to buy; creating desires, guiding me to the meeting of recognized needs of my own or of my household, or helping me to make both ends meet in the sharp struggle to master the high cost of living.

Let me add here that I am just one of the great middle class, that my income as a man on a salary is not large, that it takes some maneuvering, in fact, to come out at the end of the month without creating a list of creditors to badger me and multiply the annoyances of existence. I can maintain no bank account which will permit me to buy recklessly anything that may happen to please my fancy or may seem, even, to meet some need. The truth is, I have to go without many things that I at least think I need. Consequently, in taking stock of the extent to which the reading of advertisements has induced me to buy, I am the more impressed by the list. In fact, when I read some of the appeals to thrift that are put out these days by the wise men at the head of the United States Treasury Department and others, and then scan the list, I am almost conscience stricken. Only the thought that my purchases have really contributed to my own and my family's comfort, convenience, happiness, and even efficiency, serves to silence conscience.

But to come to that list for which the "touching" advertisement has touched and retouched my pocket-book, and even induced me to buy on the installment plan — a plan for which I have little enthusiasm, to tell the truth. Here is the list, and it should be remembered that it is not complete, because some things have been left out and then it is being added to all the time:

A watch; a typewriter, or, rather, five of them (and I'm not a typewriter collector); an automatic hot water heater; a cereal mill; two hand drills, with which to aid the son of the house in putting together a toy aeroplane; three two way switches to make easier the manipulation of an electric coffee percolator, an electric toaster, and an electric iron; two cameras; a

razor; a particular kind of shaving soap; shoes; socks; collars; shirts; bifocal glasses of a special kind; a fireless cooker; a special brand of cigars; coke instead of coal for the household heating plant, a considerable item when one is facing the rigors of a Minnesota winter; a vacuum cleaner; an electric washing machine; a particular kind of toothpaste; golf balls; a whole list of foods; a particular kind of floor varnish for recoating the kitchen floor; a special kind of underwear; phonograph records; a forgotten but long list of things sent off as Christmas gifts, picked from advertisements weeks in advance of the great holiday; a pocket flashlight; a hat (just recently), and a real bargain; almost daily supplies of groceries and meats.

Many things might be added, as I have already said, and the list is ever growing, but I have given enough to show that the advertisement, like the boggy man, gets one if one doesn't watch out. But why should one watch out, when advertisements open to him the world's wide markets right at home through the local paper and the local store? If more is needed, however, I can give it, for I have several things scheduled for future purchase when the family exchequer will warrant the expenditures. This schedule includes: A kitchen cabinet; a parlor bed, as a means of extending the household accommodations when friends come to town; an automobile (probably far in the future); a simplified letter filing system for my office — if there is such a thing (I'm not quite "sold" on that as yet).

And with these and other things on my list of prospective purchases, does any one suppose that I fail to see advertisements of such items? Why, if I should suddenly fall heir to a sufficient sum to warrant the buying of an automobile, I know the machine I should look up first, and I have been predisposed in its favor by some recent striking advertisements.

But I am quite as greatly interested in the way in which advertising has influenced me in some of these purchases as I am in the mere fact that I have been sold things very often through advertising. Sometimes the advertising has created the desire, which is, of course, one of the purposes of good advertising; sometimes it has brought to my attention things I have felt the need of, or the wish for, but which I did not know were on the market, and sometimes it has merely whetted the desire for a thing. And nearly always, it may be added, it has been advertising in publications of national circulation which has turned attention to the things purchased and then advertising in local or home publications that has sent me to local merchants to look the things over and convince myself that I wished to buy. There is a lesson in that for the local advertiser, isn't there?

Take the purchase of the watch, for example. Advertising was the source of the desire which led to that.

I already had a very good timepiece. I could have gotten along very well with it indefinitely, despite certain slight irregularities which sometimes annoyed me. But I was born, I guess, with a strong liking for instruments of precision. Consequently, when advertisements of the modern watch began to appear, with their clear cut statements as to recent improvements which contributed to accuracy, there grew up in my mind, or wherever such a thing grows up, a desire for an up to the moment watch, one of the kind whose second hand keeps step with that of the regulator in the jeweler's window.

But a desire in the mind, or heart, of a relatively poor man does not always mean action. It is usually looked upon as a temptation to which "yielding is sin," as the old hymn says. At least, I did not yield readily. I tried, on the contrary, to put the wish out of court. But the germ was working, and every time I saw a watch advertisement, one of the kind that pictured a railroad train conductor with watch in one hand and the other hand lifted in signal to the engineer up in front to go ahead, the germ developed vitality. Then came the day when a local jeweler reached me with an advertisement of the same make of watch. It was not long before I was in his place inspecting one of those watches, and — well, today I carry a watch which for a month has varied scarcely five seconds from the chronometer in the watch man's window, and the conductor of our suburban car now takes his time from me with quite as much confidence as he does from the big clock in the company office down town, and he doesn't run a Toonerville trolley, either.

The typewriter on which I am negotiating this tale of the touching advertisement is mine also because of advertising. But the purchase in this case came about in another way. The advertising in this case did not create the desire but brought to my attention a thing for which experience had already developed the desire. Several years ago I was traveling much over the Northwest, doing work that called for a great deal of writing. To carry one of the typewriters then commonly used was out of the question. Writing my stuff in long hand was a weariness to the flesh and to the mind as well. So I usually borrowed or rented a machine, when I could find one. Sometimes I employed a public stenographer, at considerable expense. But I could do none of these on board trains when I was making long "jumps," and many a time I sighed for a "vestpocket typewriter." Then to my attention one day came an advertisement of a small light machine which could be stowed away in one's handbag. The advertisement pictured the very thing I had been looking for. But being something of a Scot, and therefore thrifty, I did not wish to buy until I could inspect, especially in the matter of something so new of its kind. It was about this time that a local paper printed an advertisement supplementing the work of that I had seen in a national publication. This announced that the typewriter I had seen advertised before could be seen at a certain shop in town. It was only a few days later that one of the new machines set out with me on one of my journeys.

But my list of things purchased through advertising lists *five* typewriters. All right. About two years after the purchase of my first "baby grand," which was a somewhat crude affair, there was put on the market a new and much improved machine though incorporating the same principles. Of course it was advertised, and I saw the advertisements, and I wished to possess one of the new machines. But, being poor, I felt I could not afford it, and tried to put away the temptation. It wouldn't work out that way, however. Again I wanted the modern and more efficient tool. One day, as I was going down the street, I saw the machine in the window of the shop where I had purchased the original. Near it stood the salesman from whom I had bought before. He caught my eye, crooked his finger, and in I went. The next day that salesman sent one of the new typewriters to my house and carried off the old one which he had taken in trade. That was three or four years ago, and now I have still a later model of the same make. In the meantime I have made a present of a fourth to a nephew who is "ranching it" in the foothills of Montana. The typewriter I had before investing in the portable was a purchase also induced by advertising. That makes the five, and every one of the machines has paid for itself many times over.

But even that is not the whole of the typewriter chapter of this tale, for my satisfaction with the machine I now use constantly has been the means of selling at least three duplicates to others, and just the other day one of the purchasers who got his "hunch" from me told me that he had been instrumental in the sale of still another. The local merchant who is skeptical about advertising ought to take this cumulative effect of advertising to heart.

Two years ago I was getting out of bed every morning and going down to the cellar — two flights of stairs — to light a gas heater in order to get hot water with which to shave and bathe. The gas was allowed to burn for an hour, and sometimes was forgotten and allowed to burn for several hours. Gas bills mounted, and, besides, the hot water service for the family wasn't satisfactory. All of this put me in just the right frame of mind for advertisements of automatic water heaters which began to appear in the magazines and newspapers just about that time, advertisements of heaters which turn on the gas when you open a hot water faucet anywhere in the house, and turn it off again when you close the faucet. I tried to resist the seductive arguments of the advertisements, but the attempt was futile. Today there is an automatic heater in my cellar, and the members of the family are saved endless steps. Moreover the gas bills have diminished, and we are getting interest on the investment. How many of my friends have the same kind of appliances, I don't know, but I do know that my talk about them and the advertisements will "get" some of them sooner or later.

A round of illness about two years ago sent me to a hospital, from which I came forth condemned to a diet. This diet called for the use of a special kind of cereal, which cost about eighty cents a pound, though

the raw materials from which it was made were cheap. The trouble was that after the raw materials were ground the stuff would not keep unless specially treated. If they were ground in small quantities, though, and used soon after they were ground, there was no spoilage. An advertisement of a home cereal mill caught the eye at just this time, and a local merchant was able to deliver such a mill at a trifling cost. The cereal now costs from four to five cents a pound—plus some physical exercise, which is a good supplement to the diet—instead of eighty cents. Another “touching” advertisement, that; but it again put money in the pocket.

This morning the autocrat of our breakfast table made our coffee in a percolator. The percolator was not sold to us by an advertisement; it came as a wedding gift. But I should like to wager its price that the kindly person who gave it got the idea from an advertisement. That, however, is another tale. This tale has to do with certain inconveniences in operating the machine. Every time the aforesaid autocrat percolated her coffee and was ready to turn off the electric current, she had, until recently, to detach the cord from the urn, at some risk of upsetting the coffee. This morning she merely put out her hand, pushed a button on a little protuberance which a few days ago was inserted in the cord, and, presto! the current was off. An advertisement, seen several times in magazines and then in local newspapers, had moved the chief victim of the family autocracy to buy three of the protuberances—one for the percolator, one for a toaster, and one for an electric iron.

It was advertising, too, that sold me my first camera years ago. It was advertising, again, that led me to sell that camera and get a really truly “pocket” camera. It is advertising that keeps me informed as to supplies for my camera and makes me buy from a certain local merchant who handles the kind of supplies I like best.

I might easily extend this tale of “touching” advertising, for I find on reference to notes I have made that I have only just begun the recital. The razor I shave with, the kind of soap I use in shaving, the toothpaste which I find most efficacious, not a few of the things we eat, the particular kind of shoes I affect, the style of collars I wear, many of the books I read,

the fireless cooker which reduces the labor of the home kitchen and adds to the delights of the home table, and scores of other things, have been sold to me by advertising—the medium through which I see the shop windows not only of my home town but of the wide, wide world.

But I am not done with this business of consulting the advertising columns, particularly of our local papers. The autocrat of our household finds in these days of high costs that she can make very considerable savings by watching the grocery and meat market advertisements. Both of us, therefore, keep an eye open for the offerings of the local grocery men and meat men, in order to make our meager income do full duty.

I leave it to some statistician to compute the value of the purchases I have made through advertising and to multiply this total by the scores and hundreds or thousands in towns like mine, who are influenced in like manner. And I have merely skimmed the thick cream of my own purchases for examples.

All I wish to say—and emphasize—is that if a merchant is inclined to doubt the effectiveness of advertising he needs to investigate. Possibly, also, he needs to revise his method of advertising. An advertisement is a salesman, and it should show the wares and give the prices. If it does this in an effective manner, it attracts buyers, makes them friends of the merchant, and as such friends it makes them supplementary salesmen, just as it has made me a salesman of typewriters, automatic hot water heaters, cameras. I used to say that the consumer had to pay for the advertising. That seemed altogether logical. But now I am convinced that advertising so increases the volume of sales that the business of the advertiser is done actually at a lower cost than it could be done otherwise, and that this lowering of the cost offsets the advertising expense bill. In view of all this, I, who am not an advertiser or one who profits by advertising except as I have stated, am filled with wonder when I am told that many local merchants in communities over the country still persist in saying that advertising doesn't pay! It does pay, and it pays especially well when it supplements and follows up advertising done by manufacturers in publications of repute and of national circulation.

The thinking part of mankind do not form their judgment from events; and their estimate will ever attach equal glory to those actions which deserve success and those which have been crowned with it.

—WASHINGTON.



EDITORIAL

WE are fast approaching the season during which vacations will be in order. Many undoubtedly are already laying their plans for their annual trip of recreation, rest and pleasure. A good suggestion for a vacation trip this year is offered by the craftsmen's association — that printers make their vacations pay dividends by attending the Graphic Arts Exposition, to be held in Chicago, July 23 to 30. Held by printers for the benefit of printers, with the definite understanding that every exhibit shall be an actual working exhibit of practical educational value, this exposition will offer the best possible opportunity for a profitable vacation trip. Combined with the convention sessions of the International Association of Printing House Craftsmen, comprising addresses and discussions by many authorities on topics of direct interest and practical value, this remarkable opportunity should not be overlooked.

ONE of the best advertising mediums for the printer is the house-organ. By the proper use of this form of publicity the printer has the opportunity not only to show actual specimens of his work, but also to give material that should tend to give the reader a better impression of the value of printed matter. The house-organ should also be planned so it will dignify printing. Many printers are making good use of the house-organ, making it really an educational feature as well as an effective medium of publicity. They are reaping the benefits in increased business, and, more important, probably, in building up greater confidence and respect on the part of their customers or prospective customers. From our observation, however, we are led to feel that many house-organs being published fail to hit the mark, and lose much of their potential effectiveness. The printers sending them out are losing most, if not all, of the value of their work. Reading matter of a light, frivolous character — matter that does not in any way have the semblance of being constructive or instructive — matter that apparently tends to cheapen rather than dignify the work of printing — has too prominent a place in a large number of house-organs. Every printer can use a good house-organ of some form to great advantage, but it is a big mistake to use material that has the appearance of being used merely because it is necessary to have something to fill space. Printing offers so wide a field for constructive, educational matter of interest and value to the prospective customer — material that should give a better understanding of the work of printing and of the intricate processes connected with its production, as well as add dignity to the calling of the printer — that there should be no difficulty in compiling an effective house-organ. A little nonsense now and then is all right — but it is something that should not be overdone.

Is the Forty-Four Hour Week Justified?

Never in the history of printing has there been a time when coördination of effort was required more than at the present. Yet, from all indications, before this issue is in the hands of our readers the industry will be embroiled in what may prove to be the fiercest struggle it has witnessed.

With the general tendency being toward a recession from the high price levels as the readjustment of business makes its progress, it is but natural that buyers of printing should expect a reduction of prices. Many of them are demanding it. In order to meet these demands, as well as the excessively keen competition which has recently prevailed for the comparatively small amount of printing that is being ordered, many employing printers are hazarding their businesses by making reductions that, in view of the continued high costs, are wholly unwarranted.

Yet, in view of these conditions, employing printers are face to face with — what? Not the coöperation they should have to enable them to meet the demands for reduced prices. Not the coöperation they have the right to expect to enable them to keep in line with the downward trend of prices of other commodities. They are face to face with demands that will make it impossible for them to even consider any reductions in prices — demands that will force still further increases instead of making decreases possible.

It is a time when extremely sound thinking is absolutely necessary. Likewise, we believe, it is a time that requires some rather plain speaking, not mincing of words. We have passed the stage of expecting the consumer to bear the increased cost. We have reached the time when the consumer refuses longer to be made to bear the brunt of increasing costs. It goes without saying that costs can never come down so long as wages stay up. With the insistent demands for the continuance of high wage scales, to which are added equally insistent demands for a reduction in the number of working hours, employing printers are in a rather precarious position.

During the past few years, when the cost of living has been soaring upward, the employers have met the demands for increased wages, and have met them when the general situation made it extremely difficult to grant the demands. Now with the cost of living on the downward grade, the general economic situation makes it essential that the requests of the employers for reduced wage scales and the continuance of the forty-eight hour week receive consideration. It is no more than fair and just that the workers be expected to grant the employers the same degree of consideration which they themselves demanded and received. Evidently it is not being granted. Neither is any widespread response being given to the constant urging

of the dire necessity for increased efficiency in production in order to help offset the high costs. The situation can not continue without leading to certain disaster.

THE INLAND PRINTER has always stood out as a staunch supporter of the fundamental principles of unionism. We still believe that those principles are sound and are in sympathy with them. We believe in and stand for justice to the workingman. We also believe in and stand for justice to those who have to meet the pay roll. The present controversy brings us, apparently, to the parting of the ways. In the light of recent events we can not bring ourselves to see how any fair minded, right thinking person can consider the present demands anything other than economically unsound. Neither can we feel that they are anything other than unjustified in view of the present situation. Certainly they can not be considered in keeping with the patriotic spirit which is so essential for the welfare of the entire country at this time—the spirit which calls for a certain amount of sacrifice on the part of each one for the good of all.

We still have faith in human nature. We hope, and believe, that the high principles of justice to all, which have dominated our printing trade organizations in the past, will be maintained, and that through right thinking, sound thinking, the application of the principle of a square deal for all, any crisis may be averted, and that our own industry may stand, as it has stood so strongly in the past, as a shining example of the relationship that should exist between worker and employer.

Business Conditions and Wage Adjustments

“The second quarter of the year opens with an appreciable gain in business confidence. Irregular and contradictory as they may at first appear, the reports from various sections of the country are, on the whole, indicative of an improved situation. Certainly conditions are no worse than they were a month ago, and, indeed, the element of greater stability is so pronounced as to lead to a prediction that before mid-year a definite turn for the better will be demonstrated.”

Coming as it does with numerous other reports of a similar nature, the foregoing quotation from the semi-monthly letter of the Guaranty Trust Company of New York, dated April 8, should give cause for continued and increased optimism.

In conjunction with this, we read in the April letter issued by the National City Bank of New York that “The most encouraging circumstance is the fact that the readjustment of wages and prices which is necessary to a general revival of industry is steadily progressing, and without a serious amount of friction.”

Then, further on in the same letter, setting forth the necessity of fair wage reductions as a condition of business revival, we read the following, which should receive earnest consideration at this time:

It is a not uncommon remark that employers are taking advantage of the state of depression and unemployment to force wage reductions. It is an ill advised comment, calculated to cause bad feeling, and indicates a want of understanding of the actual requirements of the situation. The fact is that depression and unemployment exist because the industrial situation is out of balance, and there is no remedy except by such readjustment of wages and prices as will restore the balance to enable the various industries

to exchange products on a fair basis. It is impossible, when one-half the people of the country have lost approximately one-half their purchasing power, for the other half of the people to go on without taking note of it. The depreciation of money which resulted from the war was not a natural or permanent development. Nothing of the kind has ever happened without a readjustment afterward, and it is always the case that the sooner that adjustment is accomplished, so that normal relations are restored between the industries, the better for everybody.

It is of no advantage to the workers in any industry to have costs maintained upon a level which prevents the sale of their products. Somebody must have the sagacity to attempt a restoration of the conditions under which an exchange of products is possible. The compensation of workers in the various branches of industry—which means their purchasing power—must be brought back into equilibrium. Whether it will take a long time or only a short time depends upon the rapidity with which the public comprehends the situation, and remarks of the kind referred to do not promote an understanding.

It is said in opposition to wage and price reductions that the full decline in raw materials and foodstuffs has not been reflected in retail prices. Of course it has not, when at every step between the producer and the consumer an obstruction is raised. Cotton cloth does not reflect the full decline of raw cotton, because mill wages, rents, freight charges, price of coal, and other charges which enter into the cost of making cloth, all of which consist for the most part of labor, have not been reduced correspondingly. There will be no loss to labor in bringing them all down together; on the contrary, labor will be the chief gainer, through lower living costs, full employment and stable conditions.

An Interesting Statement of Production

A statement issued during the past month by the Department of Research of the United Typothetæ of America contains some interesting statistics showing the trend of production in printing plants throughout the country. Last September the organization requested all of its members to send records showing the actual productive hours in each department each month. From these records a “weighted index number” was built up, which shows just how production in printing plants varies from month to month. These increases and decreases, as analyzed by departments, are shown in the following table, the figures followed by asterisks (*) denoting decreases:

		Per Cent Gain	Per Cent Gain	Per Cent Gain	Per Cent Gain
	September 1920 (Base)	October 1920	November 1920	December 1920	January 1921
Hand composing room...	100%	7.442	1.81*	3.03	21.27*
Machine composing room...	100%	11.460	7.22	44.99	8.53
Platen pressroom	100%	9.637	2.12*	.16	13.92*
Cylinder pressroom	100%	3.231	8.62*	10.10*	17.27*
Rotary pressroom	100%	17.385	8.31	5.17*	8.10*
Ruling machines	100%	22.943	16.56*	1.87*	5.47*
Folding machines	100%	13.325	.65*	.78	22.21*
Forwarding and finishing...	100%	3.028*	.83	23.88	5.93*
Small bindery machines...	100%	27.635	5.34	6.63	21.76*
Hand bindery	100%	7.747	3.26	4.42	27.07*
Weighted index number...	100%	108.558	97.669	105.052	82.269

It will be noticed that September is taken as the base of 100 per cent, October showing an increase to 108.558. November fell to 97.669, December rose to 105.052, while the month of January shows the lowest production up to the time the latest figures were available, the index number being 82.269. It should be of interest to printers throughout the country to follow this study, and to continue it. Such a study should be carried through several years so that definite averages can be secured, as the results would then show a more accurate record of the trend of production. We also suggest that this table should show more printers how they can secure valuable statistics regarding their businesses by keeping accurate records.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

"Scrapping the Period"

To the Editor:

BOSTON, MASSACHUSETTS.

Dear Sir: I am entirely at a loss to understand why one of your correspondents objects so strongly to omission of the many periods, quite useless, which deface our printing. Books come from British presses, bearing Mr George Davison, Mrs Asquith, Lieut Fitzroy, Dr Osler; also viz, e g, etc, U S N R F, and many more. Our own papers and some few periodicals hold to this. We are quite accustomed to it in sports, as lg, rf, cf, hb, gb in baseball and football; periods are gone from date lines and signatures, captions, legends under illustrations, and subtitles; from introductory figures or letters enumerating paragraphs; from nearly all mathematical formulas and classified statements; from small and large tabulations and their headlines. Witness here that their absence is not offensive to the eye:

Thos A Edison

Mme A Curie

C P Steinmetz

Enr Caruso

Geo Fred Williams

E Stuart Phelps

Ben Perley Poore

Mrs Humphrey Ward

Col Jona White

To young students or to the foreign born there is, of course, the danger of misconception and mispronunciation, as in titles like "Lieut" (pron. "loot" possibly) and "inst" or "Col"; but many people, until they are told, fail on such words as misled, prewar, coworker; so that is rather futile argument. I ask printers in general to save millions by keeping the upstart period at the foot of the class — the sentence end.

ARTHUR PEMBERTON.

A Suggestion Which Should Interest Paper Houses

To the Editor:

BEAR LAKE, MICHIGAN.

Our experience with paper jobbing houses prompts a suggestion which, we believe, would benefit both the paper jobbers and the country printers. We can not speak for all country printers, but see no reason why our particular situation should not be typical of many.

We do business in a small town not very easily reached by salesmen, so most of the paper houses seek our business by mail advertising. Especially since the drop in prices our mail has been filled with price lists, circulars, samples, etc., many of them from houses of which we had heard very little before.

Now, almost all of this advertising matter went right over our heads, for the very simple reason that to us their catalogues and price lists were mere jumbles of words and figures. The names meant nothing to us for the reason that we had no samples — or at most only a few. When we wrote asking for sample cabinets nearly all the houses would reply that they had none made up. We could get individual samples a plenty, but life is too short for one to write off for samples of every little thing he needs to buy.

The country printer's wants are not great, but are varied. An individual sample of this and of that may hit his immediate need about once out of twenty times. What he can use to advantage is a completely stocked sample cabinet, kept *up to date*, so that whenever he has a call for stock that he does not regularly carry he can find just what he wants at a moment's notice. We repeat, it must be kept up to date, for there are few things more exasperating than to find the stock you want in your sample cabinet and then, upon turning to the latest price list, find that it is no longer carried.

We realize that during the past few years it has been difficult for paper jobbers to keep stocks up, but that period seems to be passing.

In closing, we would say that so far as we know there is only one paper house that pays strict attention to keeping up its sample cabinets. Most of our business goes to that house, though it is much farther from our town than several other houses which could probably serve us just as well except for this one particular.

KEDDIE & SON, by J. L. Keddie.

PLACING A JOB

BY GEORGE W. TUTTLE

This giving a job to a confirmed cut rate printer is like setting a hen, you never know just what you will get. You may have all of your printing eggs addled, eggs that cost you perfectly good money — Uncle Sam has no cut rates on money!

Strange that we never learn from the experience of others, we business men. No, we say: "My inning; believe I can get a good job out of this cut rate fellow, he is as full of promises as an egg is of meat!" Then we get what is coming to us! Trouble is that we are thinking of the old adage: "What is one man's meat is another man's poison;" so we take a dose and find that our mushroom is only a toadstool. We do not say: "Better luck next time," for there "ain't going to be no next time!"

The business man who once gets left on printing may get right next time, then he will have a pair of experiences and he can see which wears the longer and which fits the better. A good job of printing is like a good meal, a sort of human nature rubber band that contracts and draws you back to the same spot; you have a craving for one more dose!

The fellow who squanders money on poor printing is apt to prove a "Save at the spigot and waste at the bung hole" business man, a poor judge of values. He needs to take up the study of comparative values as well as the study of competitive prices. We seldom get something for nothing; even the baker fails to hand out angel cake when we give him the price of a loaf of bread. Why take "Great expectations and small realizations" for our business slogan? Folk may say: "Must be a cheap guy!" when they read the cheap dodgers, or make some other complimentary remark of the same brand in regard to the merchant who tries to capture trade with such ill looking bait.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Stationery Office has suspended the free delivery of parliamentary papers to public libraries.

THE *Daily Post*, the sole morning paper of Leicester, has ceased publication, due to the continual increase in costs of production.

THE National Society of Operative Printers reports the admission of over three thousand new members during the last five months of 1920.

ALEXANDER BROTCHE, who for sixty years was an employee of the typefoundry of Miller & Richard, at Edinburgh, died last March, aged seventy-four.

A NUMBER of exhibits interesting to printers were on view at the British Industries Fair, held in February in the "White City," an amusement institution of London.

At a concert, in February, given under the auspices of the London Printers' Musical Society, the sum of £70 was raised for the benefit of the Printers' Pension Corporation.

UNDER the auspices of the *London Daily News* and *Star*, a concert was given recently for the benefit of the Caxton Convalescent Home at Limpsfield, at which the sum of £35 was realized.

HENRY HARRISON, who devoted thirty years' work to a dictionary of the "Surnames of the United Kingdom," which was finished and published in two volumes in 1918, died recently at Bournemouth.

THE *London Globe*, which was started in 1803, was recently amalgamated with the *Pall Mall Gazette*. The latter journal was started in 1865, and has had upon its staff such notables as W. T. Stead and Lords Millner and Morley.

THE Treasury Department has sanctioned the establishment of a government printing office at Harrow, as a three years' experiment. It is estimated that £200,000 will be required to secure a plant and to adapt buildings for it.

THE last semiannual report of the Typographical Association shows that its membership is now 31,000, an increase of 1,151 in six months. The financial gain during this period was £22,933, and the association's total assets were £142,766.

THE London Society of Compositors' report for 1920 gives its membership as 14,153 journeymen (an increase of 689), 677 apprentices (a reduction of 11) and 670 superannuated members (an increase of 22). Its assets are placed at a grand total of £116,273 (an increase of £15,633). Unemployment relief to the extent of £11,144 was given during 1920, an increase of £2,331 over that of 1919.

A CERTAIN inconsistency has evoked this complaint: "Certain sections of the daily press would sometimes be well advised to take their own medicine or cease their efforts to force it down the throats of other people. In the midst of a frantic campaign to keep out foreign manufactures and find employment for our own people, it is not an edifying spectacle to see paper come through the streets on reels stamped 'Made in Finland' or 'Made in Norway.'"

THE months of December, January and February last have been the worst the Scottish printing trade has ever experienced, according to general reports. Some of the bigger houses have been on short time and for the first time in their history have had to lay off men. In Edinburgh, the position is aggravated by the depression in the publishing business. So far as unemployment is concerned, it is to be borne in mind that some of the big local firms went out of existence just before or during the war, thereby leaving quite a large number of people to be absorbed elsewhere.

GERMANY

It is perhaps not generally known that metallic pens were made as early as the year 1550, when brass ones appeared in Nuremberg and Reichenhall. The first patent for steel pens was received March 24, 1803, by one Bryan-Donkin, and the second on April 24, 1830, by one James Perry, both of whom were Englishmen.

As has been mentioned in these columns heretofore, because of the scarcity of small change, various cities (and even firms) have issued money or scrip in small denominations. These small notes, or "scarcity money," have now become things sought for, like rare postage stamps, by collectors, and some houses have put albums on the market for holding such collections.

THE well known firm of Ullstein & Co., publishers at Berlin, has been changed into a corporation, with a capital of 20,000,000 marks. The balance sheet for 1920 not being ready, that for 1919 was considered in forming the corporation. For 1919 the assets were given at 32,875,986 marks, and the liabilities at 25,375,986 marks. Divide these figures by 60 to get at the present approximate values in dollars. The company recently distributed prizes, of the total sum of 32,000 marks, among the eight leaders in a contest for the best ideas for machinery for "stuffing" inserts into newspapers.

PALESTINE

NEW typesetting machinery (including Hebrew and Roman matrices) was recently installed by the Hassolet Company, publishers of the *Palestine Daily Mail* (*Doar Hayom*) and the *Palestine Weekly*. The directors, to celebrate the occasion, gave a reception, which was attended by the Governor of Jerusalem, the heads of departments, the foreign consuls, religious leaders, directors of leading institutions, and over four hundred guests. Speeches were made in Hebrew, Arabic, English and French.

PORTUGAL

A STRIKE was declared during January by the printers in the offices of the fourteen leading daily newspapers at Lisbon. For a time only two papers were issued — the *Jornal*, representing the United Press of the city, and the *Imprensa de Lisboa*, the strikers' organ. It occurs to us as being rather strange that as many as fourteen daily papers should exist (or even strive to exist) in so small a city as Lisbon. The newspaper publishing mania must be somewhat rampant in the community.

ITALY

RIOTS occurred in Naples in February, when students holding protest meetings against the high prices of books came into conflict with the police. The prefect of the city is said to be taking steps to have book prices reduced by thirty per cent. Publishers, in defending their prices, lay much stress on the State tax on paper and the greatly increased postage rates.

NICARAGUA

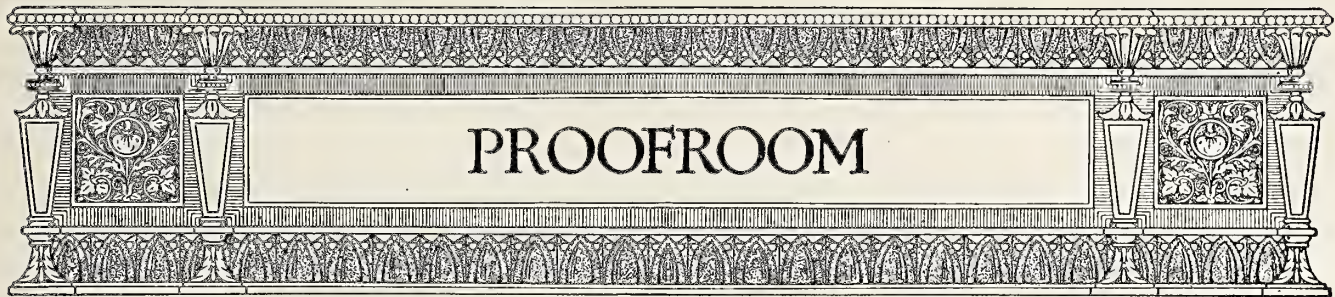
It is reported that the United States marines who recently raided a newspaper office at Managua and destroyed the printing press because of the alleged publication of statements derogatory to the United States navy, have been sentenced to two years' confinement and dishonorable discharge from the navy.

SOUTH AFRICA

A PRINTING trade publication which bids fair to be listed among the better sort has been started, to appear monthly, at Johannesburg, under the name of the *South African Printer and Stationer*.

BELGIUM

A PAPERMAKING company has been granted a concession for exploiting the papyrus which grows abundantly in the Belgian Congo, and which contains nearly thirty-eight per cent of cellulose.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Grammatical Number

C. C., Philadelphia, writes: "There is a difference of opinion here as to the word neutralizes in the following: 'Rinse the mouth with undiluted milk of magnesia, which permits a film of finely divided particles to settle on the teeth and gums and neutralizes acidity.' I claim the *s* should be dropped in this case. Please give reason for your opinion."

Answer.—The quotation says that one substance does two things, permits and neutralizes. So there can be no question that neutralizes is correct. The letter should certainly not be dropped. The reason for this assertion is clearly implied in the form in which it is made. We do not say that one thing do, but that it does; which is not written as an opinion, but as a plain positive fact. If there is any supposed reason for dropping the letter, it might be more definitely answered if definitely stated in the letter.

A Possessive Doubted

E. T., Honolulu, Hawaii, writes: "In a college paper was the phrase 'inconvenience caused by teachers' leaving.' The printers' reader deleted the possessive, and it was marked in again and insisted upon by the English department of the college. Is it debatable? If so, who is right?"

Answer.—One thing that is not debatable is the customer's right to decide such a point without interference. The proofreader should not have made such a change, although he might well enough suggest it by a query on the proof, stating why he thought it should be changed. When such a suggestion is once answered, the proofreader should say nothing more. It is not pleasant to be too literal, but I would recommend that writers of such letters might better be careful to say what they mean. Our friend speaks of deleting the possessive, but he means the apostrophe. Of course the apostrophe is the distinctive mark of the possessive, but the possessive is the whole word with the apostrophe. My answer to the question asked is that the one who restored the apostrophe was right. I can not perceive any reasonable way to defend the omission. The words used express clearly one kind of sense plainly included in the possessive case, namely, that of certain action by teachers, which is teachers' action. But that many grammarians have thought otherwise is recorded by Gould Brown, who wrote the fullest criticism known of such subjects, and published it as "The Grammar of English Grammars." On page 260 of this book he says: "The disputes of grammarians make no small part of the history of grammar; and, in submitting to be guided by their decisions, it is proper for us to consider what degree of certainty there is in the rules, and what difference or concurrence there is among them; for the teaching of any other than the best opinions is not the teaching of science, come from what quarter it may." He also says: "Though the ordinary syntax of the possessive case is sufficiently plain and easy, there is, perhaps, among all the puzzling and disputable points of grammar, nothing more difficult of decision than are some questions that occur respecting the right management of this

case." These passages are from Brown's chapter on the syntax of possessives, where he censures other famous grammarians, saying this in one instance: "Concerning one of the forms of expression which Murray approves and prefers . . . Lowth and Campbell appear to have formed very different opinions." Brown quotes the sentence, "Much will depend on your pupil's composing, but more on his reading frequently," and apparently finds fault with it, although he says "it is commended as a model, either entire or in part, by Murray, Ingersoll, Fisk, R. C. Smith, Cooper, Lennie, Hiley, Bullions, C. Adams, A. H. Weld, and I know not how many other school critics." He finds fault with this sentence, but of another kind than that of holding the possessive to be wrong. He and those whom he criticizes are all old writers, seldom heard of now, but the particular detail here considered is now subject to the same differences of opinion as of old, and no other such minute discussion of it is known to me. Working as an ordinary proofreader, I should leave such an expression untouched as in copy; if in a position where I was empowered or expected to make things right, whether right or not in copy, I should mark in the apostrophe whenever I found it omitted.

A Question of Spelling

S. G. Y., Chicago, asks us: "Will you kindly tell me which is the correct spelling, teaspoonfuls or spoonsful?"

Answer.—Teaspoonfuls is the correct spelling, as is told in all the large dictionaries. It is amazing that even yet many people are not aware of the fact that all words of this kind form the plural by adding a letter at the end. It certainly is queer that a proofreader should ask any one such a question. Any person attempting to work as a proofreader should know such elementary matters; but those who do not are informed that they may learn by consulting the dictionary. Many small dictionaries do not give the word teaspoonful but even the small works have usually some such word as spoonful, and tell that the plural is spoonfuls, which means, of course, that spoonsful is not correct. Such formation is the only approved one for all such words, as handfuls, mouthfuls, pailfuls, thimblefuls, etc. Each of these words means, not so many hands, mouths, etc., filled, but so many quantities as would each fill a hand, a mouth, etc. If a number of containers were meant it would be proper to say hands full, teaspoons full, but in a name for a measure the full becomes only the syllable -ful, part of a word, not a whole word.

TIMES HAVE CHANGED

"Wimmin is the cause of the high cost of paper" announced the rag picker to his friend.

"Yes?"

"Yep. Times ain't like they used to be. In them days a woman would throw away a couple o' dresses and it would mean five or six pounds o' rags for paper. Now days they throw away a couple an' it means about three ounces."—*Copco Facts.*

ROBERT AND HENRY ESTIENNE AND THE ESTIENNE DYNASTY OF PRINTERS

BY HENRY LEWIS BULLEN



THE Estienne family of printers practiced their profession from 1496 until 1646, and probably after that date, a period of at least one hundred and fifty years. The wise and scientific principles upon which the ancient guild system was based insured a remarkable degree of stability and longevity in the enterprises of guild members. In this series we have already discussed the Aldi, who continued to print for a century, and the Plantin-Moretus family, who printed for three hundred and twenty years. A still more remarkable instance is that of the descendants of Peter Schoeffer, Gutenberg's assistant and successor, who continued to print until the year 1796, a period of nearly three hundred and fifty years.

Robert Estienne was the greatest of the Estienne typographic dynasty. In merit of real greatness we rate him second only to Aldus Manutius; while, as a family, the Estiennes remain the greatest in character and in achievement among all who glorify the annals of printing.

During the first quarter century of printing a few magnificent examples of typographic art in the Gothic or medieval manner were produced in Germany, after which printing as an art went into a decadence in Germany, from which it did not emerge until quite recently. Art as applied to printing next asserted itself in northern Italy, in Venice particularly, in the Latin manner, which has prevailed ever since in all countries except the Teutonic. The outstanding names of this earliest school of typographic art in the Latin manner are those of Jenson, Ratdolt and Aldus Manutius.

Late in the fifteenth and early in the sixteenth century a group of French printers applied the Gothic manner of typographic art to a number of books of devotion (Books of Hours) in which extraordinary skill in design and engraving are displayed. Some of these much sought after works are beautiful; all are interesting and meritorious. The better known of this group of printers, more famous for art craftsmanship than for learning, are Pigouchet, Vostre, Kerver, Rembolt and Le Noir.

The second group of great French printers was evidently inspired by the example of Aldus Manutius. They were learned men, and being thorough printers, they loved to make the pages of their books beautiful. They printed in the Latin manner, but bettered their Italian forerunners in that style of typographic art, which we now designate as "old style." To our great predecessors in Italy and in France it was decidedly a new style, a renaissance of the Roman classic Latin lettering. The earlier great names of this second group of French printers are Badius, Gryphius, Dolet, Wechel and Vascosanus. Their work was carried on and improved by young men who had been apprenticed to them. A high standard of decorative typographic design was established, principally by Geoffroy Tory, the still unexcelled master of typographic ornaments, initials, borders and line illustrations. His pupils, Garamond, Granjon and Le Be, brought the art of letter punch cutting to perfection. Under these favorable conditions the typography of France excelled that of other countries for two centuries. The excellence of the printing of Plantin and the Elzevirs and other printers of the Netherlands was French in its source. The best printing of Paul Manutius in Rome and Venice was done with types designed by Frenchmen. The excellence of the best printing of this year of grace in America is based upon the ardent study and appreciation of French sixteenth century printing by a growing and distinguished group of young American typographers.

Prominent among the earlier of the second generation of French masters of Latinized typography was Henry Estienne,

whose name first appears as a printer in Paris in 1496. Of his origin nothing positive is known. In 1502 he began to print and publish on his own account, and continued until his death in 1520, issuing one hundred and eighteen works which are creditable in their typography. He frequently used the Latinized form of his name — Stephanus (Stephen, in English) — a usage continued by his numerous descendants. When Henry Estienne I. died he left a widow and three sons, Francis, Robert and Charles, all under age. His foreman, Simon de Colines, became guardian of the children and executor of the estate. For the better performance of these duties Colines married the widow; but he relinquished the business to the two elder sons when they came of age. Colines then established a house of his own, printing successfully in a superior manner. The three sons of Henry Estienne I. were carefully educated in the classic languages. Francis died young, after being a



Printer marks used by the Estiennes. At the left, mark used by all the Estiennes in their printing from 1496 to 1664. See Romans xi: 17-21. Reproduced from a book printed by Henry Estienne II., in Geneva, in 1567. At the right, mark used by Robert Estienne I. while he was King's Printer.

master printer for ten years. Charles traveled much during his youth, and became a physician in Paris, but about 1536 he established himself as a printer, becoming King's Printer in 1551. He wrote a number of works on scientific subjects, grammar and criticism, and amassed a fortune. The French printers of the sixteenth and seventeenth centuries enjoyed a high social and civic status and prosperity. Acquaintance with the histories and successes of these men would do much to increase respect for the printing art among American printers.

Robert, the second son of Henry I., was destined to a great career. Born in 1503, he was seventeen years of age when his father died. He had good teachers and received a university education. He was taught to print by his stepfather, Colines, who was himself under the immediate influence of Geoffroy Tory. Robert, when 23 years of age, succeeded to his father's business. He married a daughter of Badius, then the leading printer of Paris. Robert had painted on the door of his printing house the printer mark he afterward made famous: an olive tree, with spreading branches, with the motto, "Noli altum sapere," in allusion to the olive tree mentioned by St. Paul in Romans xi:17-21. That device and motto remained on the same door as late as 1650. From 1526 to 1559, when he died, Robert Estienne printed and published five hundred and twenty-seven works, many of them of two or three volumes. At one time there lived with him in his house ten

persons of different nationalities, employed as correctors, editors, or in other important duties, all of whom for convenience conversed in Latin. Robert Estienne's children were allowed to use no other language but Latin when addressing their father. Latin was the language of scholarship in that period, and Robert Estienne was the greatest Latin scholar of his time, if not of all modern times. In 1540 he was appointed Printer in Greek to the King of France, who employed Garamond to cut punches for a font of Greek letters, which became the most famous of Greek types. Robert Estienne was then printing in Latin, Greek and Hebrew, as well as in

neglect the less expensive editions of a format of the size first introduced by Aldus Manutius, which the great Frenchman printed in superior style in small, clear and beautiful roman types. But his greatest service to scholarship was his compilation and publication in 1531 of his "Dictionarium, sive Latine Linguae Thesaurus," which remained the authoritative Latin dictionary down to 1734, a period of two centuries, during which it was reprinted several times by publishers in various countries.

Robert Estienne was great in character, great in scholarship and great as a craftsman. An historian, who lived in our



ΑΔΡΙΑΝΟΣ.

ΑΔΡΙΑΝΟΣ δὲ τὸν ἰδὼν
Τεργίου τοῦ οὐνοῦ ἐσπαιμένην, ὡς δὲ
πολλὴν αὐτὴν, ἐπεὶ ἔπαιξεν ἡ σὺν
αὐτῇ, ῥοιχὸς γέγονεν αὐτήν, καὶ ἀδελ-
φίδην αὐτῇ ἐξαγαγμένην ἐς τὴν σὺν
πῶρ, στείλει αὐτὴν, καὶ συνείηται,
ὅτι καὶ Σουεία ἐστὶ τῶν Περσῶν πολ-
λὴν καὶ σφοδρὰ τῇ, οὐ ῥητοὶ οὐτ'
ἀλλ' οὐ ἐξέρχεται πρὸς αὐτὴν ἐρῶσα,
οὐ γὰρ ὕπατος ἐν τῷ οὐρανῷ ἐστίν, ἀλλὰ καὶ Κούρεος ἀντί τῃ Αὐ-
τοκρατορῇ, τῷ Τεργίῳ ἀπὸ πρῶτος μεταχρησάμενος, οὗ καὶ Αἰμίως
πολλὴν αὐτὴν ὡς καὶ ἐπὶ τοῦ πῶρος γαυρούς, καὶ τὴν Πλωτίαν ἐξ ἑλληνικῆς
φιλικῆς πληροῖται τὸ ὄνειρον, καὶ διώμας πενήλιν ἔχοντα ἀπέδειξεν, οὐ
δὲ πατὴρ μου Δασκόμενος τῆς Κιλικίης θῆκεν αὐτῇ, πύργον Τεργίου
αὐτῇ ἐν ἐμμεσίῳ καὶ θοάῳ, ἵνα δὲ ἴαται τὴν ἀψὲς ἐκείνην, ὅτι οὐ
δὲ ῥαίσιος τῷ Τεργίῳ οὐ μίσης ἵνα δὲ ῥαίσιος συνεκρίνηται, ὡς
ἡ ποιητὴς παρεκφυγίτηται, ἐδελύθη δὲ τὴν καὶ τὴν καὶ τὴν καὶ τὴν
βουλὴν γαυρομένην αὐτῇ, τὸν γὰρ ὑπέρτατος ἐκείνην αὐτὴν, ἀλλ' ἡ
Πλωτία ὑπερβαίνει, ὡς ἐπὶ τοῦ οὐνοῦ ἀφ' οὗ ἐπεπαινήθη, ὡς δὲ
ὅτι ἀνὴρ ὁ αὐτὸς Αὐτοκράτορ Αδριανός, οὗ τῇ μετὰ τὴν Σουείαν
Αἰτοῦσιν, ὡς ἦρκεν, ἐδεκεν ὅτι αὐτὴν τῇ ἡμέρᾳ ἐκείνῃ πῶρ
ὡς ἐξ ὧν οὐ καὶ ἐσθλὰ καὶ οὐ καὶ ἐσθλὰ πρὸς ἐπὶ θ' ἀντιτρέχει αὐτὴν
σφαλὼν ἐμπαισθῆναι, οὐ καὶ ἐπὶ τὸ δὲ αὐτὸν ἡμεῖς αὐτὴν, μὴ τε
ἐκφοβῆται αὐτὴν μὴ τε βλάβῃ, ἐρῶσα δὲ καὶ τὴν πῶρ καὶ τὴν
Αδριανὸν αὐτῇ βεβαιώσθαι αὐτὴν τὴν ἡμέρᾳ ἐκείνῃ, ὡς ἐκεί-

ΔΙΩΝΟΣ ΑΔΡΙΑΝΟΣ.

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[illegible]

H.ii.

Pages from "Dionis Nicaei, Rerum Romanarum," printed by Robert Estienne in Latin and Greek in Paris, 1551. The head band and initial were designed by Geoffroy Tory. The size of the type page is 4 by 7½ inches. The Greek types were made from punches cut by Claude Garamond, an apprentice of Tory's.

French. His printing house was the center of advanced scholarship, and he was highly prosperous. Nevertheless, he had incurred the enmity of a powerful body of ecclesiasts in the highly orthodox University of Paris.

Robert Estienne was suspected of being a Huguenot. He was ardent in printing and selling Bibles to which he added commentaries which were not approved in orthodox circles in Paris. Against this powerful opposition he was protected by the friendship of Francis I., but on the death of that kingly patron of scholars the position of Robert Estienne became precarious. He removed his printing establishment to Geneva in 1551. Part of his plant, left in Paris, was confiscated, but later on was returned to a son of Robert, who remained in the Catholic faith. Thenceforth there were two Estienne printing establishments, both prosperous. Robert printed in Geneva for eight years. He died in 1559, leaving his business to his elder son, Henry Estienne II.

We owe to Robert Estienne the division of our Bible into verses, as we have them today. The reading public of Europe owed to him a great array of literature of supreme educational value. He issued heavy folios and large quartos, but did not

printer's time, wrote of him as "a man who had conferred high obligations on his native land," and as "an excellent artist, whose views were truly patriotic, ever imbued with the praiseworthy object of advancing and benefiting real learning."

Robert Estienne I. had three sons: Henry II., Robert II. and Francis II. Robert remained in Paris when his father fled to Geneva, and continued the printing house in the premises formerly owned by his father. Francis II. was a successful master printer in Geneva from 1562 to 1582. Henry II. was ultimately a partner with his father, continuing the business in Geneva until his death in 1598. His services and his fame are almost equal to those of his great and good father.

Henry Estienne II. had a stormy career. As a printer he gave less attention to the niceties of the art than did his father and his brothers, yet all his printing has clearness, good type and dignity. He was careless in wording his imprints, both as to place of printing and dates, and thus it is difficult to follow the order of his printing. He issued the classics in the original languages and in translations, and, like Aldus and Tory, he liked to discourse to the readers in the prefaces to the books he printed. While ostensibly a Huguenot, he was intolerant

of the narrowness of both the Catholics and the Reformers, and he created enemies by his plain spoken and cutting comparisons between the virtues of the classic world and the bigotry of the modern Christian world. He became the most learned Greek scholar of his time, and emulated his father's fame by compiling and printing in 1572 his great dictionary, "*Thesaurus Græcæ Linguae*," in four great volumes, at an expense which exhausted his means. In one of his prefaces he wrote: "I, for the sake of my mistress—the Greek language—and through an ardent emulation of constructing my *Thesaurus*, have gradually disbursed almost the whole of my means and nearly exhausted my treasury." Again, as to his method of compiling and editing, he wrote: "You are mistaken, reader, if you imagine this dictionary to have been

printed in 1574. This latter work was translated into English by James Westfall Thompson, and printed in the original Latin and in English, with notes, in 1911, by the Caxton Club of Chicago. In this work Henry Estienne II. pronounced a eulogy on the typographic art and an appreciation of its German inventors in these words:

While Germany thus gathers in Frankfort so great an abundance of books for those interested in literature and the liberal arts, she adds a new service to the old. What service? One so great that no nation has given to letters one equally great since salvation was secured for us by Christ. For I speak of that service by which he who invented the art of printing was unwilling to cherish that invention in his own bosom, but shared it with all the world to the highest good of the human race: For one and the same act shattered and dispelled the dense shades of ignorance; struck from its throne and drove afar that barbarism which had so long reigned everywhere; brought back the exiled Muses, and gave to literature its greatest impulse and its strongest support. As a result of this great service, it is no wonder that this country secures such favor from the Muses. And in return the country shows that it favors the Muses, in other matters, but especially in this very Fair, and that it attends them with an unusual degree of honor. For while the Muses are usually not even admitted to fairs elsewhere we see them not only admitted to this one, but even received most magnificently, and this in spite of the fact that this Fair is such that, in comparison with others, it may be called (as I have named it above in the words of Xenophon) a veritable workshop of war.

To follow all the activities of Henry Estienne II. is impossible in a limited space. His literary activities, his controversies, his travels, the flood of learned books which he edited and translated, the aid he received from Fugger (a wealthy banker), his enthusiasm and industry, and his pride in his profession, all these may be known by any one who has the will to read and the sentiment to appreciate the greatness, fidelity and erudition of this marvelous man. He died while on a visit to Lyons in 1598. His son and successor, Paul Estienne, wrote a monody in Latin on the death of his father, the concluding lines of which furnish an appropriate inscription to his memory:

Ye sacred bards, the offerings song can shed
Bring ye, if plaints are grateful to the dead.
Not Henry dying, Græcia saw unmov'd;
Nor felt she not the pangs of him belov'd;
Nor did the Latian Muses check the tear
Of sorrow that bedew'd their votary's bier.
His praise at least, though filial efforts fail,
To speak shall studious nights and days avail,
And laud the man by toilsome vigils spent,
O'er his cold grave a deathless monument.

We can not here follow the careers of the succeeding members of the Estienne Dynasty of printers. They were all more or less eminent in scholarship and printed as men who took pride in their art. We have never seen an Estienne book that needed an apologist. Henry II., of Geneva, had a son, Paul, who succeeded him; Paul had a son, Antoine, who in turn had a son, Henry III., and these three continued to print in Paris down to 1646. Robert II., of Paris, had a son, Robert III., who continued his father's printing business down to 1640. There is some evidence that the successors of the great Henry II. carried on printing in Paris after 1646. In Delalain's "*Imprimerie et Librairie à Paris de 1789 à 1813*," mention is made in 1788 of Robert Estienne, a publisher, son of Jacques Estienne, also a publisher; and in 1826 Paul Estienne, a lineal descendant of the family we delight to honor, entered himself as an apprentice in the printing establishment of the Didots in Paris. He became director of printing and was treated with special honor by the Didot family. Finally, the best school of printing in existence, carried on by the city of Paris in a beautiful building, is named *l'Ecole Estienne*, in memory of France's greatest family of printers. The medalion portrait, printed above, of Henry Estienne I. is reproduced from a medal struck in his honor by the French Government.

THIS I hold to be the chief office of history, to rescue virtuous actions from the oblivion to which a want of records would consign them, and that men should feel a dread of being considered infamous in the opinions of posterity, from their depraved expressions and base actions.—*Tacitus*.



Portrait of Henry Estienne I., born in 1470, died in 1520, founder of the celebrated Estienne Dynasty of Printers; reproduced from a medal struck in his honor by the Government of France.

written other than 'ad clepsydrum typographicam,' for, as typographic processes are daily subjected to a definite task, so I myself was bound to produce a stated quantity of written matter, which must be forthcoming at a fixed hour. Neither was the time allowed me for such a task exempt from other occupations and business of a varied nature, having relation both to my professional and domestic concerns. These interruptions were so frequent that I have sometimes been obliged to lay aside my pen ten times in an hour." Probably only a printer with literary proclivities would fully appreciate these difficulties of one of the master minds of printerdom. That the Greek dictionary was not unprofitable in the end is indicated by its appearing in a second edition within two years. Henry Estienne's Greek dictionary still holds the place of authority and honor among scholars. It has been issued in many abridged and in a few complete editions in various countries. The latest edition of this immense work was issued in 1869. How few are the books which remain authoritative for three and one-half centuries! And this book, produced amid the harassments of the daily work of an exceedingly active printing house, will probably remain the effective fortress of the classic Greek language for all time, as well as the chief monument of Henry Estienne II.

Other works of Henry Estienne II. are an "Apology for Herodotus," "An Essay on the Conformity of the French Language with the Greek," "The Superior Excellence of the French Language," "Artis Typographica Querimonia" (a series of epitaphs in verse in Greek and Latin on celebrated printers, and a denunciation of unscholarly printers of books) and an interesting book on the great annual book fairs at Frankfort,



PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted.
For terms for this service address The Inland Printer Company.

"Commercial Posters — Why?"

Walter A. Pfeifer's address before the Advertising Club of the Columbus (Ohio) Chamber of Commerce on "Posters" proved to be so good an argument for their adaptation as an advertising medium that it has been printed in booklet form and can be had from the Pfeifer Show Print Company, of Columbus, Ohio.

Formulas Worth Knowing

Sometimes, when one is retouching or stopping out blemishes in photographs before reproducing them, it is found that the photographs refuse to take the water color or india ink, the surface appearing to be greasy. If equal parts of alcohol and water are mixed with 10 drops of oxgall to the ounce of the combined water and alcohol and this rubbed over the photograph with a tuft of cotton, it will be found that no further trouble will occur in using water color, ink, or air brush on the photograph after this treatment.

There are frequent occasions when a photoengraver wants to make the paper transparent on which a photograph or a print appears. This can be done by dissolving an ounce of Canada balsam in from 6 to 8 ounces of turpentine and rubbing this on the back of the print or photograph.

Photoengravers in the American Legion

The ex-service members of Photoengravers' Union No. 1 are so numerous that they have formed a post of the American Legion under the title: "Photo-Engravers' Post Number 403, American Legion." One of the objects is explained by article 11 of its constitution which reads: "The object of this Post shall be the promotion and creation of mutual and fraternal relations by and between ex-service men identified with the photoengraving craft; the advancement and aid of its members; the encouragement of good citizenship and full realization of civic duties and obligations; the maintenance of friendly relations with other posts affiliated with the American Legion; the prevention of instruction in and the carrying on of the art of photoengraving for commercial purposes in penal and State institutions, and to further the approved policy of the County, State and National organizations of the American Legion."

Photo Prints or Hand Transfers

"Superintendent," Chicago, writes: "We are contemplating the installation of offset presses and want to know if you can tell us whether hand transfers or photo transfers to the grained metal plates are the best. An old lithographer whom I consulted tells me the hand transfers are best, while a young offset man tells me it is the other way about."

Answer.—When it was first proposed to photo print the design on a grained zinc plate for offset printing it was said that because of the extremely thin film of albumen under the transfer ink the image on the grained metal would not stand

printing as long as if the transfer ink were in direct contact with the metal. Then there were numerous patents on methods to overcome this, one being for the use of a positive instead of a negative to get the image on the metal, thus getting rid of the albumen film under the ink. It is now found that by using a thin film of fish glue enamel the print on the grained metal will outwear even a hand transferred print, though this question of which will wear better depends, after all, on the skill of the men who put the prints on the metal and then, after treatment, on the press.

Offset and Typographic Printing

To those who are curious to know just how offset printing compares with printing on the typographic press, it is recommended that they study *Paper & Ink*, the new magazine that has some signatures printed on the offset press and others printed typographically. In a recent number there was a reproduction of a halftone print of a portrait made by R. W. Dailey, of the Brownell Photo-Lith Company, Philadelphia, and printed by the offset method. This will be appreciated by photo-relief engravers who have tried to do the same thing. *Paper & Ink* can be seen at a public library or at the office of the publishers, 382 Lafayette street, New York city.

Negative Prints on Metal From Negatives

In *The British Journal of Photography* E. L. Turner recalls some methods of getting negative images on metal from negatives. For instance, when the copy is a drawing with black letters on white paper and you are required to make a relief printing plate that will print a black ground with white letters, the following methods are used:

First method: An ordinary developed ink print is made on zinc from the negative. After this is dry, instead of powdering with a resin, it is flowed with an enamel solution. When this is dry the enamel coated zinc is exposed to light, without a frame. After exposure to light the enamel is flowed with turpentine, which is allowed to soak well into the coating, after which the enamel is rubbed with a tuft of cotton wool, when it will be found that the turpentine will dissolve the original ink image, carrying away the enamel over it, leaving a negative image in enamel on the zinc which can be burned in and etched as usual.

Second method: As in the first method, an ordinary developed ink print is made, after which the zinc is placed in an alum graining bath for a few seconds, until it is a uniform gray color. After washing and drying, the zinc is rolled up solid with a film of etching ink and placed in a developing bath consisting of 20 ounces (600 c. c.) of water and one-half ounce (15 c. c.) of hydrochloric acid. This solution attacks the albumen of the original image so that it can be developed away easily, while the film of ink without any albumen under it remains to be powdered up and etched.

Albrecht Dürer's Original Wood Blocks

Four hundred and thirty years after Albrecht Dürer's "Formscheider," or wood engraver, cut his designs of "The Martyrdom of St. Catherine" and "Samson and the Lion," into the side of pearwood planks, the original wood blocks were secured by the Metropolitan Museum, New York. The blocks had suffered from worms and from battering and shrinking. Electrotypes have just been made of these wood blocks and the electros have been turned over to Rudolph Ruzicka, the well known wood engraver, who is to repair the holes, broken lines and batters, so that new prints from the electros would compare with early prints from the original blocks. The early prints were made on a press with a wooden platen, a soft blanket and wet paper, without overlay. To prevent the fine lines running off into a white space from printing heavy at the ends, Mr. Ruzicka found that the old wood engravers "dipped the ends of these fine lines considerably below the surface of the blocks," an idea readopted by engravers in recent years. Prints from the restored electrotypes may be had from the Museum, at \$2 each, two for \$3.

High Light Halftone Negatives

R. B. Fishenden, the capable principal of the Technical College, Manchester, England, finds that the best way to make high light halftone negatives is by making two exposures, one through the halftone screen as usual and then a second exposure through a piece of plate glass the same thickness as the halftone screen, the dark slide being removed from the camera to effect the change. This does not impair the definition, and with modern apparatus there is no risk of doubling the image, which might result if the dark slide did not register exactly when replaced in the camera. For ordinary exposure, the duration of the exposure through the clear plate glass should be one-twelfth of the shadow exposure with the same stop. Some experience is required before the printing value of the negatives can be determined with assurance; it will be found that a slight veil prints through with difficulty, but overintensification should be avoided.

A Lesson in Color Printing

In its Lesson No. 36 on "Color" the International Typographical Union Vocational Association has treated the subject in a simple and condensed form that every one can understand. A knowledge of at least the fundamentals of color is of great importance to all engaged in the printing trades. Here are a few sentences from this monograph: "There are but three colors which the eye is capable of seeing. These three colors are red, blue and yellow, called the primaries. Admixtures of any two of the primary colors are called the secondaries. They consist of orange (red and yellow) purple (red and blue) and green (yellow and blue). Admixtures of any two of the secondary colors are called tertiaries. They are citrine (compound of orange and green), russet (orange and purple), olive (green and purple). The tertiaries, each being composed of all the colors, give complete color satisfaction to the senses. No composition can ever be perfect in which one of the three primary colors is lacking, either in its natural state or in combination. There are three pairs of complements, red and green, blue and orange, and yellow and purple. If you are using red and wish to soften it, add a small quantity of green; or if green, a small quantity of red; if blue, add orange; or if orange, add blue. A little yellow in purple will neutralize it, or purple in yellow will take away its intensity. The reason for this is that any pair of these complements, mixed in the proper proportions, would produce pure gray, the most neutral of all colors. The next subject to take up, and one of considerable importance to the printer, is color harmony. There are two ways of securing color harmony. One is based on securing colors near together in the spectrum, that is, colors which

overlap each other, as yellow and orange, orange and red, red and purple, purple and blue, etc. Each pair is related and consequently harmonizes. This is called analogous harmony. The second, and more interesting, consists of choosing a pair of the complementary colors, yellow and purple for instance. These colors should never be used together in close proximity. They form excellent and most interesting combinations, however, when one is neutralized by the addition of a small quantity of the other. This is called complementary harmony. The foregoing covers all there is to color harmony as far as it concerns the printer, making long and confusing lists of colors which harmonize and elaborate charts unnecessary. Simply choose the two colors you wish to use, add some of one to the other to form a relationship, in case they are not already related, and they will harmonize. Black, white and a perfectly neutral gray may go with any color or combination of colors, black because it is no color at all, white and gray because they are a neutral composition of all three primary colors."

THE FORTY-FOUR HOUR WEEK SITUATION

On April 1, 1921, the Closed Shop Division of the United Typothetae of America in a meeting held at the LaSalle Hotel, Chicago, Illinois, at which 17 delegates from New York city, representing 216 votes; 44 delegates from Chicago, representing 253 votes; and 5 delegates from 5 other cities, representing 6 votes, unanimously adopted the following resolution, which the chairman was authorized to present at the meeting of the International Joint Conference Council to be held in Chicago, April 2, 1921:

WHEREAS, the employing printers, members of the Closed Shop Division of the United Typothetae of America are face to face on May 1, 1921, with the problem of the forty-four hour work week in the printing trade by reason of the demand of the officers of the International Unions to adopt the same, based upon a certain action taken at a meeting of the Closed Shop Division of the United Typothetae of America in New York city in September, 1919, relating to the said forty-four hour work week on May 1, 1921; and

WHEREAS, the reversal in the economic and industrial conditions prevailing at the time of said meeting and those now prevailing, makes it suicidal for the printing industry to accept any proposition at this time for a reduction in the weekly work hours now prevailing; and

WHEREAS, in the present appalling stagnation of industry and world wide depression in business, any increase in production costs, whether by increased wages or reduced hours of work, will retard the gradual return to normal industrial conditions now in progress; and

WHEREAS, the said critical condition in industry demands for its solution not an insistence upon rights, but a broad spirit of coöperation and self sacrifice on both sides to meet a condition now facing the industry;

NOW, THEREFORE, BE IT RESOLVED, that the Closed Shop Division of the United Typothetae of America at a meeting held in the city of Chicago on April 1, 1921, hereby insistently requests a withdrawal by the International Unions of their demand for the adoption of the forty-four hour work week on May 1, 1921, in order to conserve the mutual interests of employees and employers alike, and further recommends to said International Unions that immediate steps be taken by them to retract and withdraw said demands.

This resolution was submitted by the chairman of the Closed Shop Division to the labor group on the International Joint Conference Council, which consisted of the presidents of the International Typographical Union, International Printing Pressmen and Assistants' Union, International Brotherhood of Bookbinders and International Stereotypers' Union, and another executive officer from each union. At an executive session of the Council, held Saturday evening, April 2, 1921, the union group reported that the resolution was of such a nature that they must reject it, and inferred that the forty-four hour week was an issue which closed shop printers must meet May 1.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Depreciation an Element of Cost

There is no element of cost over which there has been more discussion than depreciation, and there is none which is less understood by printers. The amount of depreciation to be allowed in calculating cost is the feature over which there has been the most argument, and the greatest difficulty in arriving at an agreement; but really this is only a very small part of the matter — it is merely a detail rather than the actual basis of the subject.

The first importance in the calculation of the amount of depreciation must be accorded to the inventory value given to the equipment or stock on which the depreciation is to be figured. Shall we value it at its invoice price, or at the present market value, or at the depreciated value after the last depreciation? There are potentially good arguments for all three of these methods, and the amount or the percentage of depreciation as well as the ease with which it is figured will vary with the method used.

The Standard cost system provides for a depreciation of ten per cent on machinery and equipment, except on type, on which there is twenty-five per cent allowed, and advises the use of the invoice price as the basis. This is a convenient method and one that is good under the conditions of a stable market where the variation in cost does not exceed ten per cent from one year to the next.

This ten per cent depreciation of machinery is based upon the assumption that printing machinery is usually so worn or obsolete at the end of seven or eight years that its replacement is necessary in order to secure maximum efficiency of production. Thus it becomes a factor of replacement rather than one of mere lessening of value of the actual physical equipment. And on this basis it is nearly correct and will accomplish its purpose.

The depreciation on the remainder from previous depreciations would have to be a greater percentage to accomplish this result — very much greater — in fact, about eighteen per cent per annum on the remainder.

But there is another factor that enters largely into the question of depreciation at this time, and that is the basis of the inventory on which depreciation is figured. If it is a replacement fund that the depreciation is to form, it is very important that that fund shall be sufficient to actually accomplish its purpose when the proper time has arrived. This brings into the calculation two factors: First, what will be the real available value of the equipment at the time for replacement? Second, what will be the cost of the new equipment which it is necessary to purchase in order to replace the old?

Under ordinary conditions printing material and machinery is worth not over twenty-five to thirty per cent of the cost of new equipment of the same character at the time of replacement; but at the present time it would be wrong to figure that

this twenty-five to thirty per cent should be figured against the cost of machines bought seven years ago at their invoice value, because the new machinery replacing them would cost much more and the actual amount to be covered by the depreciation reserve is therefore much greater.

For instance, a machine which cost \$3000 seven years ago, and which has to its credit only seven instalments on that invoice price, might bring as much as \$1200 net in exchange and apparently show a profit in the depreciation reserve, until we find that the machine which it is necessary to purchase in order to replace it costs \$4500 and therefore leaves a wide margin to be charged to the profit and loss account. It looks something like this:

Original cost.....	\$3000
Depreciation reserve.....	2100
Sale of old machine.....	1200
Apparent profit.....	300
Cost of new machine.....	4500
Amount available to pay for it.....	3300
Actual deficiency.....	1200

The amount of replacement reserve plus the amount received for the old machine more than replaces the invoice price, but the fact that prices have increased in the interval makes these less than was intended and much less than enough to pay for the new machine.

How may this be overcome? In the first place the ten per cent was really not enough to cover the actual need for a replacement fund that would provide for the renewing of the equipment. It should have been about eleven and three-quarters per cent, under normal conditions. In the second place, the inventory valuation of the equipment should have been increased at each annual or semiannual period to correspond with the cost of equivalent new equipment, and the depreciation and insurance figured on this basis, which would have given a larger reserve for replacement, though not enough to cover the whole difference.

One factor that must be considered in such a replacement transaction is the fact that the newer machine will in all probability more than replace the old, and therefore a part of its cost is legitimately to be added to capital or investment as increasing the total plant value, but care must be taken not to overdo this.

The lesson in this is that depreciation is a more variable factor in cost finding than most printers realize, and that to facilitate getting it correctly the inventory of the plant should be maintained at the present market value of the articles rather than at the original invoice value.

Naturally, on a falling market, these things may seem less important and the tendency may be to neglect the proper adjustment. But, remember that on a falling market small differences in cost are more important, and the high inventory and corresponding high replacement, interest and insurance charges may be just enough to make your hour costs too high to secure the business.

Percentage of Profit

There has been much discussion as to the proper percentage of profit which a printer should receive from his sales, and since the recent survey of the business in many centers there has been a certainty that the percentage he is receiving is not nearly large enough to attract great financiers or abundant capital to the printing business.

But this is aside from what we started out to say in response to an inquiry as to whether profits should be figured as related to cost.

Profits relate to sales, as without a sale there can be no profit. Book profits are of no value until transformed into actual cash by the sale of the goods or the business; therefore, profits should always be considered in their relation to the sale.

It is customary to speak of adding a certain proportion to the total cost in order to ascertain the selling price; but that proportion is far from being the percentage of profit. For instance, for the last ten years it has been suggested that the printer is entitled to a profit of twenty-five per cent. Twenty-five per cent of what? Most of the instructions for finding the price of a job of printing recommend the adding of one-fourth to the total cost to provide for the profit. This would give only twenty per cent of profit on the sale, provided there were no allowances for discount or for collection fees. One-fourth added to four-fourths makes five-fourths, and one-fourth is therefore one-fifth of five-fourths; thus the adding of one-fourth, or twenty-five per cent, gives a profit of one-fifth, or twenty per cent.

The inquirer who suggested this article was somewhat puzzled to find that he had so little profit—net profit—after paying his salesman ten per cent commission. He made the mistake of not adding anything to the cost to cover what he paid the salesman for securing the business, maintaining that he would not have added anything had he gone out and secured the orders himself. Then he found that the profits were so small that he felt there must be something wrong in his cost keeping.

This allowance for profit in making prices is a very important matter. Suppose that you have added one-fourth to the factory or total cost to cover the profit and feel perfectly sure that you are making a liberal margin, then allow ten per cent for commission and two per cent for cash, how do you stand as to net profits? Here is what it looks like in cold figures:

Total cost as shown by the records.....	\$1.00
Addition of 25 per cent for profit.....	.25
Selling price	<u>\$1.25</u>
Salesman's commission, 12½ per cent.....	.12½
Amount received if no discount is allowed customer...\$1.12½	
Two per cent discount on \$1.25.....	<u>.02½</u>
Net amount received.....	\$1.10
Deduct actual cost.....	<u>1.00</u>
Net actual profit.....	\$0.10

This is just eight per cent of the selling price and only one-tenth of the actual cost of the goods. It is because of this that so many printers are making less money than they should, even in times when the business is good, and are feeling the pinch when there is a slump.

In order to make the theoretical twenty-five per cent profit it is absolutely necessary to include in the cost all commissions and allowances and add one-third to the total.

How can this be done?

Here is one way: Take the total of all known costs and add a proportion equal to the profit desired, plus the commissions and discounts to be allowed. Suppose we desire to allow the salesman ten per cent and the customer two per cent and want twenty-five per cent for ourselves, we add together the various percentages we have mentioned and find

that they equal thirty-seven per cent of the selling price. Now we have only to add enough to our known cost to allow the reduction of thirty-seven per cent from the selling price and still leave all of the cost. This would mean that the cost was sixty-three per cent of what we must bill the customer and that the selling price must be to the cost as 100 is to 67; that is, each one dollar of cost must be represented in the bill by \$1.5874. This may, at first, seem very high. But let us analyze the figures:

Amount of bill.....	\$1.5874
Salesman's commission	<u>.1587</u>
Amount if no discount.....	\$1.4287
Less 2 per cent discount on \$1.5874.....	<u>.0317</u>
Net amount received.....	\$1.3970
Twenty-five per cent profit.....	<u>.3968</u>
Original cost figure.....	\$1.0002

If the attempt is made to figure in the commission and discounts as part of the costs, a complicated set of figures results. This is sought to be avoided by entering commissions and discounts as part of the cost of selling, and distributing them over the whole business with the other costs.

In a measure this is allowable, as the salesman is at the service of all customers and his personal advertising will probably result in the securing of some orders for which he does not receive commission, but it would seem that this is not exactly accurate. Including this ten per cent and two per cent in the selling cost and adding the allowance for profit to the total will give almost the same result on the single job, though the total will be a little less.

The above calculations are made on a single dollar because this makes the proportions more distinct than would be possible with a larger sum.

WHY A WEEKLY NEWSPAPER NEEDS A COST SYSTEM AS MUCH AS A JOB OFFICE DOES*

BY J. C. KEYS



IN accepting the assignment of the topic under discussion, I did so with the understanding that it would be treated from the standpoint of one who publishes a weekly newspaper and operates a job plant and has not the cost system. Custom has made it a speaker's privilege to preach without requiring him to practice his own doctrine; and I am taking this privilege on this occasion. While the standard cost system is not in use in our plant, I am a firm believer in its usefulness and believe that every printing plant, whether large or small, should have it and use it. And what is said in this paper is said with the hope that those of us who have not installed the cost system will resolve to do so; and with the hope that a closer relation and fuller coöperation on the part of the fraternity will result, or, at least, will be given thought and consideration.

The wording of my subject states the fact that a cost system is needed in a job office. Why is a cost system needed in a job office? The reason is obvious—to know the cost of production. If it is necessary to know the cost of production in a job office, isn't it just as necessary to know the cost of production in a newspaper office? If a job plant is operated in connection with the newspaper, is it not more necessary than in a plant devoted exclusively to jobwork? I think so, because

First—It is a necessity. No business can be managed successfully unless the cost of operation is known. The merchant knows what percentage to add to his cost price in order

*An address delivered by J. C. Keys, of The Courier Printing Company, Greenville, South Carolina.

to allow the proper margin for profit. The founder knows what it costs to produce a pound of casting. The plumber knows his hour cost, and charges accordingly. The printing business is not in a class by itself; and in order to be managed intelligently and successfully, it is absolutely necessary that hour costs be known.

All newspapers have advertising rates. How many newspapers know what their advertising pages cost, and what the percentage of profit is? What does it cost to produce each issue of the paper? Is composition figured at 25 cents a thousand ems? Does the owner allow himself a fixed salary, or does he take what is left after meeting the weekly pay roll? Does the equipment depreciate? If so, how does it show on the books? If the foregoing questions can be answered satisfactorily, there is a cost system in use and the business is being conducted in a businesslike manner. If these questions can not be answered satisfactorily, it is necessary that the business be studied more closely, and the methods changed.

My observation and experience have taught that there is a tendency in a combination plant to allow the newspaper end of the business to absorb the expense of the job department, and to treat the income from the job department as so much velvet. It is figured that the force is necessary in order to handle the newspaper, and that whatever jobwork is done after the newspaper is out of the way is so much on the credit side of the ledger. The owner of the combination plant thinks he can afford to do work more cheaply than his competitor who operates a job plant exclusively; consequently there is the tendency to cut prices, and, in some cases that I know of, to turn out jobs at the actual cost of the stock. If there are any of us laboring under this impression, let us disabuse our minds without delay, for we are laboring under a false impression, and are doing ourselves and the trade as a whole a great injustice. Records will show that the hour cost in a weekly newspaper office will run just about the same as that in an exclusive job plant, and that the hour cost in a small plant is very little, if any, less than in a large one. The only way to know your hour cost, the foundation of your business and the foundation of the cost system, is to have and use the cost system.

Second—It is a protection. When the cost of the labor and materials that go into a job is known, the proper charge for the job is known. If the cost of these items is not known, how can the price of the job be figured? I once asked that an estimate be made out by a fellow printer who had been in business for himself but who at the time was working during rush periods for his former competitors. After making several unsuccessful efforts he brought me a slip of paper on which was written one or two items of figures, which had absolutely no meaning, and said, "I don't know how to make an estimate, but the job looks as if it is worth twenty dollars." And that is all I could get out of him. How many of us are enemies to ourselves on account of conducting our business on a basis of guesswork? The cost system will protect us against ourselves and the haphazard methods that have so long been in vogue among us.

A cost system will protect our competitors. Why should I protect my competitor? The printer who thinks he can conduct his business absolutely independently of his brothers in trade, and without regard to any one but himself, has a great lesson to learn; rather, he has to learn the first lesson of successful business. The two things, in my opinion, that have kept the printing business down and given it the black eye in the esteem of men of other callings are the practice of price cutting and the lack of coöperation. There are among us those who boast that they will not let a job go out of their shops. In other words, a job will be taken at any price rather than lose it. The shop that follows this practice is not protecting its brother nor is it coöperating with a view to putting

the printing business on a plane where it will not be the tool of every Tom, Dick and Harry that comes along. *Nobody under the sun is going to do anything for the printer but the printer himself.* And if we printers do not coöperate and protect each other by knowing our costs, we may never hope to rise to the place occupied by other businesses. By coöperation and protection I do not mean the fixing of arbitrary prices on our product. Necessarily there are some items on which the prices are standard—or, at least, ought to be; in any job on which an estimate is required and on which estimates are secured the differences in the estimates should not be great. And if cost systems are being operated in our shops, the differences in quotations will not be great. If it is not desired to adopt the uniform cost system, get together and adopt a uniform hour cost in each department and the same margin of profit. Competition on this basis is legal, fair, and gentlemanly. *Every printer owes a debt to every other printer, regardless of who he is or where he is located.* When we recognize this fact we will have taken a real step forward.

Third—It will help the trade at large. Anything that benefits the printing trade as a whole benefits me as an integral part of the whole. Every forward step taken by me as an individual helps the business as a whole, and vice versa. When the printers in a given community or section unitedly take a forward step, tremendous results will follow. When the buyer of printing knows that the same prices prevail at several different places and that those prices are arrived at in a legitimate business manner, shopping will cease and the printer will no longer be looked upon as a man who can be used in any old way and who knows less about his business than does his customer.

Some of us think that the conditions existing in our respective communities are peculiar, and for that reason it is not practicable to adopt the cost system. This may be true to a certain extent, but if the printers in any given community have their own interests and those of the trade at heart they will overcome the "peculiar" conditions and put their businesses on a proper basis. *A man can do anything he wants to do, if he wants hard enough to do it.* The same thing may be said of printers relative to installing the cost system.

What will follow the adoption of the cost system? We shall have won our own self respect because we shall know that we are doing business in a businesslike way, and that we are giving value received for every job.

We shall gain the respect of our competitors. Every business man likes to see business conducted on business principles. And when I learn of a brother having adopted the cost system I feel like congratulating him not only for his own sake but also for the sake of the trade at large.

We shall win the respect of the buying public. Most business men are honest and fair minded, and believe in the live and let live policy. When it is known that our prices are worked out on a carefully prepared system, they will be accepted without question and our customers will be inspired with confidence in us and in the business at large.

Experience shows that almost without exception increased profits and better conditions follow the installation of the cost system. More printers today are discounting their bills than ever before. More printers own automobiles today than ever before. The credit of the trade at large today is better than ever before—and is improving every year. The reason for it is the cost system which shows how much it costs to produce a job of printing. The cost system eliminates the big leaks caused by guesswork in estimating prices that have kept printers poor in the past.

It is my firm conviction that so long as we put off this matter of coöperation just so long are we standing in the way of real progress, and just so long shall we be deprived of the benefits that we should enjoy.

"SOLID IVORY" IN BOOKBINDING

BY JOHN J. PLEGER

Author of "Bookbinding and its Auxiliary Branches."



WHEN the first books were made each had an individuality; each was the object of care and thought, of painstaking labor, on the part of its binder. The binder was an artist and a craftsman. And to be an artist and a craftsman a man must have a vision of the uses, purposes, and the possible beauties of that which he fashions. The book of today has no individuality. It is only one of many, all alike, of an edition numbering thousands; and most of it is made by a machine. And too often there has been no *vision* on the part of those who have made the specifications for the binding of the book. The binder is no longer an artist or even a craftsman—he is only a machine operator.

Machinery is a blessing when used right. But the function of machinery is to supply added physical force, to supply added hands. True, these added hands are wonderfully clever in their execution and seem to be guided by a brain; but, after all, it is only the lower brain which controls the muscles. And after examining the average modern book one is forced to the conclusion that the publishers, printers or binders responsible for the specifications for these weak jointed books have allowed their heads to ossify, or in the language of the street, have "domes of solid ivory."

The change of the status of the book from a thing of expensive rarity to a commonplace article in daily use, from an object of art to a commodity under the stress of business rivalry, has inevitably changed some of the qualities which are required to make a satisfactory book.

And some changes forced by the demand for quantity production and cheapness, for an article within the purchasing power of the poor man, have automatically served to adapt the book to modern requirements. The expensive leather covers, tooled, embossed, jeweled, have been replaced by those made from specially prepared cloth; the exquisite marbled end papers are replaced by printed designs; and the processes such as the folding, sewing, rounding and backing are done by machines which can work not only more rapidly but less expensively than workmen. So far the adaptations are good; the cloth is more serviceable, the machine operations done with greater strength and exactness.

But the binder on his own initiative has done little to meet the changing requirements. He has been thinking, when he has thought at all, of ways to make books cheaper instead of ways to make books better. He has lost the impulse to fashion a thing fitted to its use; he allows himself to be limited by his desire for cheapness, more cheapness. He has not devoted any thought to ways of improving methods of binding, of adapting machinery to the making of a perfect modern book.

Frequently we find the better grade of books, better so far as paper and printing, covers and gilt edging are concerned, sewed without tape and without a back paper lining. In such cases the sections are held together only by the sewing and gluing. In the course of the binding, the books are smashed or compressed after sewing; this of course has a tendency to close up the grooves between the sections. And so, unless considerable "elbow grease" is used in gluing up—more effort than the average worker expends—there is no glue between the sections, and there is really nothing to hold them together. A bit of super or paper stuck across the back can not do enough holding to overcome the weakness of the bound volume.

We find too that the desire for profit on the part of the publisher has gone so far as to demand the elimination of the paper lining on the back and to leave nothing but the super and a coat of glue for the first binding. Supering furnishes a connection of the back with the cover and end leaves, but

it does not strengthen the outer sections, as many erroneously believe. Eliminating the back paper makes the book flimsy and it will break between the sections with very little use.

No first class bindery can afford to eliminate the back lining or to do slightlying any operation, from gluing the backs to casing in of the books. In this connection, a story is told of the late A. J. Cox, of Chicago. He was a binder "of the old school," a man of proper professional pride. One day a publisher requested from him an estimate for a certain edition "to be just like the copy submitted." "Like this?" queried Cox. "Yes." "Well, sir," said the binder, "I can not, will not, be as dishonest as that. It is cheating the purchaser to sell books which are only frauds. Books are man's best friends, you remember, and you are trying to bedizen the outside and make them cheating betrayers inside."

Years ago these first books were very precious; they were handled carefully, kept as treasures, read only by scholars. The common book of today is the text of the child, the library book that is lent many times, the handy reference of the man of affairs. This book of today is opened and closed many, many times, hurriedly and carelessly; a book is no longer a cherished luxury, it is a daily used convenience; and every time the book is used the joint of the book is opened and closed; and how long, with modern usage, have you a right to expect the hinge or joint of a book to last when the whole strength depends on one-fourth inch tip of the end sheet to the outer leaf? The book is no stronger than the outer leaf of the book in the fold. This fold has been weakened by smashing and backing, although it has more strain on it than any other part of the book.

No one who has any appreciation whatever of what good binding is will contend that a full cloth, full buckram, drilling or leather cover does anything more than to attract the eye, unless this durable cover is held in position as a protection to the printed matter. When disjointed from the sections the cover has no utility.

Thus we find the libraries and our homes full of books with the covers intact, showing but little wear, the sewing intact, but the vital links between covers and texts, the joints, broken. The outer leaves of a book are broken and separated from the section and adhere to the fly leaf; the super and back lining did their part well; the end sheet, being of a heavy quality of paper, is all there; the cloth, buckram, or other covering material is of excellent quality and shows no wear; the sewing was well done and the sections are together; the gluing, if well done, allows no break between the sections, but the book is apart in the joint.

Recently the more enlightened bookbinders have recommended to the publishers that the outer sections and end sheets be reinforced. This is accomplished by taking a piece of muslin one inch wide and pasting it so that one-eighth inch of the cloth is on the last page of the first folded section, and seven-eighths inch on the end papers. A corresponding method is employed for the last section of the book. In the process of sewing, the outer sections are tipped together, thus concealing the one-eighth inch muslin. Thus it is apparent that with the end papers reinforced to the outer sections and sewed, the joint has as much strength as the section. The section, weakened by folding and backing, has been reinforced, and there is no likelihood of the first and last leaf breaking away.

Hand operation is always slow and expensive, and because of this fact this vital work of reinforcing the back of the book has been neglected, to the detriment of the book. Fortunately there is a machine now made which reinforces the outer sections and the end papers and which permits rapid production, neatly done at reduced cost.

There may once have been the excuse of "cheapness" for the weak joints in books, but there is no longer that excuse. A disjointed book is evidence of the fact that careful consideration has not been given to proper reinforcing.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Slurring in Halftone Plates Spoils Pictorial Effect

A Washington publisher submits parts of a house-organ and writes as follows: "You will notice that I have enclosed a sheet with 16 up, as well as the finished product. The outer edges of columns on pages 3, 4, 5 and 6 show slurs which we are unable to overcome. The pressman has done his best, but seems to be unable to find the trouble. This press is rather old."

Answer.—The slurring may be due to the fact that the surface of cylinder bearers and those of the bed are not in tight enough contact, and also they may be oily. We suggest that you clean both bearers free from oil, then when you have a real heavy form on the press place a narrow strip of thin paper on each bed bearer and allow the press to come to printing position. Stop press and draw on each strip to see that it is held securely by pressure from cylinder bearers. In case you find either strip or both not securely held you will know that the cylinder may be overpacked, or it may need readjusting downward. The amount of packing on the cylinder, as you know, should not exceed one piece of manila over and above height of cylinder bearers. Test with a straight edge or column rule held across both parts. To readjust the cylinder do not have it on the impression; lower the cylinder a trifle by adjusting device, and then remove one sheet from the tympan and test again. When properly adjusted the strips will be securely held by bearers on both sides. We believe the foregoing will help you. We might add that the magazine is nicely printed, except for the slurring and a few defective type characters.

Paper Printed Unsatisfactorily

A country printer writes: "Please give us advice as to what the trouble is with the presswork on our newspaper, two copies of which we are enclosing. You will note that the print presents a blurred appearance, as though there were a white slur around each letter. We thought that perhaps the trouble was in the ink, which was a thin grade of news ink. We used an M. F. Book ink mixed with good grade of news ink on the later of the two issues sent you, but you will note that we still had the same trouble. We have tried several kinds of cylinder packing and makeup, and are now using a good grade of muslin as a draw sheet over three sheets of news with oiled tympan under that. It appears that we have the same trouble no matter what we use as cylinder packing or what kind of ink we use. Our rollers are in good shape, and they are kept clean, and we have also been careful in setting them. We should be very much pleased to learn what to do to get a nice clear smooth print."

Answer.—It would be impossible for us to give the exact cause of your trouble, and we can only suggest a line of treatment which may help you find it. (1) Use your ink straight, that is, the ordinary news ink undiluted with oil or other agents. A small amount of turpentine is allowable. (2) Dress cylinder with news print. You may, however, oil each sheet

of print paper in the tympan. Have sufficient print paper as a tympan so that a straight edge held across the cylinder and pressed tight will permit about one sheet of oiled manila to slip between straight edge and cylinder bearers. In other words, the amount of tympan covered with an oiled manila top sheet should not exceed the thickness of the top sheet over height of cylinder bearers. (3) Have cylinder and bed bearers free from oil. (4) When form is on, place a narrow strip of print paper on each bed bearer and allow cylinder to turn over on impression. When in this position the strips should be held firmly by the pressure from cylinder bearers. In case you find either strip, or both, loose instead of tight, allow press to come to normal position ready to receive a sheet, then lower each cylinder a trifle, and repeat the test. When you have the cylinder properly pressing on the bed bearers it should prevent slurring. (5) Set each form roller with the news form on the bed. Loosen each form roller from against the iron roller, and then turn form so that rollers are on the type. Set each roller for height in this position. After this is done, turn press so that the rollers are off the type, then press each form roller tight to its iron roller. Secure all screws firmly and operate press slowly while you watch how the rollers rotate. Contact between composition and iron rollers should be observed.

Green Ink and Tint Appeared to Fade

A printer submits three bottle labels printed on coated label stock, two of which are faded. On two of the labels the tint in panels and the green in surrounding border appear so radically different from the original colors that we could scarcely believe it possible for the fading to be so irregular. The letter reads, in part, as follows: "Enclosed are three samples of a label job which we printed about two months ago. On two of these samples you will notice that the color has faded considerably, especially in the green border and the primrose tint. We endeavored to use the best inks obtainable and the ink salesman seems unable to explain the cause of our difficulties. The primrose tint was made of lemon yellow, white and green. To the black we added corn starch. Any assistance you can give us in the solution of our difficulties will be greatly appreciated."

Answer.—It does not seem possible that the green as shown in No. 1 had faded out to the color as shown in No. 2. Perhaps we misunderstood your statement, at any rate we prefer the general appearance of label No. 2 (except for register). In regard to tints made of green ink, it is advisable to ascertain first if the green used is a stable color. As you know, certain inks are not sun proof. These colors are known to the color chemists and also to the color mixers employed by ink-makers. If you desire an ink for a label or work that must be exposed to sunlight call the attention of the ink salesman to this and he will doubtless make it a point to furnish a fast color to be used as a tint base. The only reason we can assign for fading is that a fugitive color was used as a tint base, as the coated surface of the label stock would prevent absorption.

Paneling on a Universal Press

A pressman submitted a folded sheet of heavy wedding stock on which an impression from a panel plate was taken. Evidently the impression was pulled on the folded sheet, for the impression showed comparatively weak on the third page as compared with that of the first page. As this stock is heavy and firm of texture we believe that our correspondent could have secured better results by unfolding each sheet and taking the impressions separately. His letter reads: "I should like to know how to do paneling on a Universal press. I have had a great deal of trouble with the enclosed sample. I used a soft tympan of several sheets of news print and a blotter, but got no good results. Is there some simple way of doing it to get better results?"

Answer.—We believe that you would have secured better results by pasting one sheet of manila on platen and then applying one sheet of Stewart's embossing board. The plate should be mounted on solid metal. When the impression is pulled allow the press to stand long enough to fully impress this board. Afterward you may arrange guides and proceed to panel the stock. Do not try to panel both the first and the third page at one operation.

Electros Do Not Print Satisfactorily

An Indiana printer sends several specimens and writes: "We are enclosing some proofs from a job we are running and beg to ask for some information. The work is not pleasing to us and undoubtedly will not please our customer. We want to know whether the fault is with the presswork, the paper, impression, ink, cuts, or where the 'Sam Hill' it is. These plates are electros from the original halftones, and the engraving house insists that we should get as good results with them as with the originals. Is it possible for you tell us why the cuts do not show up more clearly? Is it the fault of the etching not being deep enough in the original plates?"

Answer.—We believe that the results obtained from originals are superior to those that can be secured from any electro. It is well known that electros, except perhaps lead molded ones, show less depth and consequently are harder to print from. If the engravers will insure deep etching for plates of the kind you are printing, and if you will have these plates made ready by mechanical overlays rather than by hand cut, you will be better satisfied with the results. The presswork appears to be excellent, as far as the pressman can go; the paper and ink are all that can be desired. We believe that shallow etching of original, and as a consequence even more shallow electros, are the cause of your trouble. You can prove this by printing one form from originals and comparing results with present form.

THE ERRAND BOY'S LECTURE ON PRINTING

BY GEORGE VELDMAN

Gee Whiz, did yuh ever see thim do that stuff what they call printin. No? Well listen! When Unkle Sam's man comes sum mornin' with a horse's oats bag on his bak, he sumtimes takes out 1 of those long fat letters with a hole gang of stamps on it and hands it to that tall geek that paces behind the bars in the office. Then Bill—I heer folks call him that—he slips it to that other jigger what sets near by with his feet on top of the safe, who lamps it over good, and thin when that little hammered down woman in the same cage thinks of sum big number she puts it down and gives it to Murfee after all the rest of that gang wif white kollers and half dressed gowns squint at it.

Now Murfee is the supe out there. Yop, the big squeeze, and he looks at it with a yard stick, kinda sad like, then he tells that slivery girl sumtings, and she gets good and soar and hits the cash register with both paws and yanks out the paper and gives it to a round faced duffer in the other room.

This part is hard to understand, but anyway another gink takes it and sets down by a big cash register and pokes holes through some paper with pushed air and he gifs it to a guy what runs a moneytype thing. He looks at it an hour, then he pokes the masheen with a screw driver and sets it on fire and when the dum thing gets hot it kicks the type out thru the little holes in the roll of paper.

Then a red headed dub takes all this lead stuff and puts it on a cement table and puts a big iron piktur frame around it. And say, fellers, I almost forgot to tell you about those pikturs in the book. I went upstairs in the Art department and a seedy lookin feller took some cullars and drew some pikturs in just a little while—taint hard if you have good brushes. They put these on copper plates and then pasted them on bloks and put them in the piktur frame.

I put my arm on sum of these types what balance on one leg and a whole bunch fell over, and hully gee, you oughta heard the way that red head swore a lots of words that you read in the bible, guess he was pretty well posted bibely. He must get about a hundred bucks a week to juggle all those tiny suckers without tippin them over.

Then a man whose forehead went away over the cupola of his head, took this heavy piktur frame and laid it on the bed—a pritty hard bed I think—of a masheen that he said was a one cylinder press, that has one great big barrel roller and a lots of them like big gas pipes with mush stuck on them. He said "lookout" and then put his hand on the handle of the coffee grinder after he had took a putty knife and smeared sum dirty black oleo on the rollers and then the thing started and it sounded like a flivver going up a hill bakwurds. Then he took a big sheet of paper and squeezed the letters on it and made a lots of marks on it like a war map when the Heinies were going home to the Rhine and pasted paper over them.

He gives this to a guy what reads it all over to find out how to spell the woids so he won't have to go to colledge. If he finds a woid dat the masheen speld wrong he makes one of those type men loosen up the piktur frame and fix it. Then when he has dun he marks it "O. K." which means "Our Karacter" in United States, or dat it is now empty of mistakes and ready for business. When he gives it bak the expressman wakes up one of those feeder boys and makes him sit on the high chair and loosen up the sheets.

When he had the job all dun in 3 or 4 cullars like a rain-bow, a long skinny guy what never smiles puts the papers in a big masheen that dubbles them all up. Then the beforelady takes them and covers them with an outside page and fills them with wire to see if the cutter man will see them and dull his knife.

This last thing of cutting makes the edges smooth on all sides by using a big masheen what cuts a hole bunch at one time. The gals put paper around the bunches and tie them wif string and then they go down the helevator to the mut that paks them and sends them away by frate or express if thay haint in a hurry. Den when the people what orders them gets them they send a chek, but furst they send a big kick so they dont have to pay so soon. Dat is the way they do printin in the big shop and makes those nice big buggy catty-logs. I thanks you for your kind attention.

PRINTER BREVITIES

A good job of printing can stand alone; you do not have to bolster it up with apologies.

An imprint may serve either as an invitation or as a warning—depends on the job!

An ounce of performance outweighs a pound of promise on patron scales.

"First impressions are not always correct" in a printing office—they often need correction.—George W. Tuttle.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. IV.—ANDREW GROVES

FROM a butcher shop, to a paper box factory, to one of the leading printing plants in that quality printing center, Cleveland, and finally to the teacher's desk in the printing department of West Technical High School of Cleveland; big changes, steep grades, but Andrew Groves made them all "in high" simply because he had the will.

Certainly any series of articles dealing with typographers who are leaving the impress of their talents on the progress being made in the art of printing today would be incomplete without a representative from those pioneers, for such they must be called, who are teaching the art preservative of all arts. These men have little chance to show for themselves, their talents must be reflected in their pupils. But, let it be said with adequate emphasis that none of those typographers who have blazed the way to present day typographic excellence have done, or are doing, more to uplift the craft than the teachers.

The boy who goes into the printing plant today to learn the trade has far less opportunity for a well rounded experience in the customary tenure of apprenticeship than his predecessors of twenty years ago. This is especially true of the big shops, in the big cities — where most of our printers will, of course, always come from. Conditions are to blame, if any blame is placed. Maximum production demands efficiency, and efficiency demands specialization. Specialization keeps many a boy on the bank needlessly long — result, a dearth of really good workmen. The industry suffers, but what employer is going to be the "goat" and train apprentices for them all?

Into this breach the teacher of printing steps. While the avowed object of training young boys in printing in the schools is to teach them other things — printing being the most educational of all trades — and to instill in them an appreciation and knowledge of good printing so that they will be better buyers

of printing, the fact remains that most of them will enter the trade in one or another of its branches. Certainly, because of their school training those who do become printers will enter the branch for which they are best suited; the training they get in school in art and taste in printing, in actual setting of display under men like Groves who have demonstrated their ability as producers of fine printing, will make them better craftsmen. They will have what few have who enter by the other route, a genuine love for the work.

There is nothing wonderfully striking about Groves' work. He hasn't, at least in a marked degree — unless he submerges it — that quality of individuality which generally finds expression in the slavish use of one favorite style of type. But you'll invariably find it correct as to design. Certainly those are qualities highly desirable in a teacher.

As this series of articles is intended to show the personal side of those with whose work our readers are familiar, some facts about Groves must be told else we depart from our keynote. To those who are discouraged the experience of Groves should prove an excellent tonic. He is one of the few of us who live up to the inspiring mottoes we select to guide us. Here is his story:

"Working in a meat market

I came in contact with the man who printed the handbills for the butcher's monthly sales. It was through these visits that I got the idea of learning the printer's trade. The desire to be a printer, however, came to me one day like a thunderbolt. It was overwhelming, I could not resist it. I knew instinctively that printing was my work.

"This was the greatest moment in my life, the moment of self discovery, the moment that gave me the first illuminating glimpse of my powers.

"We all possess these powers and the only thing we need is what a watchmaker told a woman who handed him a watch for repairing. The watchmaker examined it carefully and then



Andrew Groves.



Characteristic examples of Groves' work emphasizing dignity and simplicity.

said, 'All your watch needs is a little shaking.' Now, the power which enabled the watch to do what it was made to do was there all the time, all it needed was a little shaking to start it going. This is just what that moment of inspiration did to me."

The company where Groves found his first opportunity was the Campbell Paper Box Company, of South Bend, Indiana. Here he was taught all branches of the printing trade (pleasant thought), "a knowledge that money could not buy from me," he says. After five years in this place, and in response to the advice of an old time printer, who took great pains and much pride in making a printer of him, Groves went east—to Cleveland.

In Cleveland, Groves secured employment with the Britton Printing Company, where he came in contact with compositors doing the very highest grade of work. Charles L. Doyle, now a member of the firm of Doyle & Waltz, and one of the best printers in America, was superintendent. Eli Black, deceased, then a veritable wizard in obtaining fine effects in type display, was the leading compositor. Groves states that Black and a few others got the nice work and that he and a few others got what was left.

Groves' strong character and also his firm determination are illustrated by the attitude which he took toward this situation. He says:

"It did not discourage me, it made me work all the harder. I studied the styles of these leading compositors and watched their methods of work closely. One day I adopted a motto which read like this: 'Why can't I do it?' I set it in eighteen point Caslon Bold capitals and made two copies. I pinned one of them in my hat so that I would see it every time I put the hat on, and I pasted the other on my copy holder."

That's determination—the trait which assures success.

In writing us about his experiences, which was in response to our request for a mail interview, Groves has a nice word for *THE INLAND PRINTER*. He says: "As I believe in giving credit where credit is due I feel that I ought to inform you that whatever success has followed my work at the case and in teaching is largely due to close study of the Specimens and Job Composition departments of *THE INLAND PRINTER* and the five monosyllabic words I adopted as my motto."

"For the past five years," Groves writes, "I have been connected with the Cleveland Public Schools, two years at



Charcoal drawing by Andrew Groves.

Willard Junior High School and three years at West Technical High School. The aim of the school is not to teach printing but to use printing as a medium for education, to make better buyers of printing, to develop that appreciation for things that are beautiful." Remember what we wrote at the start—and when we wrote it we had not read this statement by Groves.

An idea of how Groves loves printing may be gained from the following statement: "I like school work because it affords me better means of supporting my family than working at the case. But the thing I like best is to *print*. Those toy blocks, as some printers use them for, mean more to me than the metal they are made from. It's what I can do with

TACT AND CONTACT

Contact without tact is like a stove without a fire. Why not consider a patron's likes and dislikes? Why leave any stone unturned to make the business connection? Why sniff the air like a war horse, and growl "Prejudice!" We may not be really lamblike in our own likes, dislikes and prejudices. Give the prospective patron a little latitude and we may find it smooth sailing on the business sea. Chips on the shoulder are great trade preventers—a small chip frequently proves a stumbling block. Ventilate your dislikes—yes, take them out into the woods and ventilate them all by your lonesome, but keep them in cold storage during business hours.



View of classroom in West Technical High School where Mr. Groves is instructor.

them, the message they can be made to carry, the inspiration they convey. Printing is a wonderful business, the best in the world. I am happy when I can get my pupils so enthusiastic about printing they fairly bubble over talking about it."

In addition to his work at West Technical High School, Mr. Groves with John E. Fintz, who preceded him in teaching and who, like him, is thoroughly in love with the work, conducts a class on Tuesday evenings for the Cleveland I. T. U. The Cleveland union, under Mr. Hoban, president, and Mr. Steffen, secretary treasurer, has for years been giving apprentices the best of such training outside working hours. They are pioneers, too.

Relative to his ideas about typography, Groves writes: "I believe in preliminary sketches, neatness, simplicity and accuracy. My favorite type is ————— [again!] All of my work is planned, not only systematically but also in advance of its execution."

The lesson in this story about Groves is "You can do it." The ability to produce good printing starts with the desire, then the determination, then the careful study and analysis of the work of more capable—because more typographically educated—men. Had Groves "stood off" or lost heart, or cried "Unfair" because Eli Black drew the "art" jobs, he'd probably be back in the butcher shop ere this instead of sitting at the teacher's desk in the department of printing, West Technical High School, Cleveland, Ohio, doing a wonderfully valuable work for the craft.

Patrons have a way of coming across with a job if a plank or two is dropped for them to walk upon. Show the patron an artistic bit of work! Give desire first aid! Let your Museum of Artistic Printing be wide open! Let the work be as good as the samples which you send out! Yes, improve on yesterday's work; is not the biggest room in the printing office room for improvement? Show yesterday's samples, but make today's job equal them in quality!

Be patient with the patron whose one idea is "Price." He is looking at the printing mountain from the wrong viewpoint! Get him around on the other side where the birds sing: "Quality! quality!" It takes patience, perseverance, tact, to win a one idea man. You may say: "Well, if he will have a poor job, it is not my fault!"

Not so fast now, it may be! Did you ever mail him a few appealing, artistic samples of your work, regular magnets even if a man has as little taste as a Hottentot? Has he seen samples of your work in various places, with "Jones did this" written all over the job in invisible ink? Keep the trail attractive that leads to your office door! Let taste and tact have their innings.

A bit of human interest in the welfare and success of your fellow business men will bring you many a bit of printing to do. "Many a mickle makes a muckle," our Scotch friends say. A wedge, to be effective, must have one thin end! Lay a few human nature rails on the road that ends at your printing office! — George W. Tuttle.

THE NEW PUBLIC PRINTER

BY WALDON FAWCETT



S constituting the choice of a Printer President for the post of executive in charge of the world's largest printing establishment, exceptional interest must attach itself to the appointment of George H. Carter, of Iowa, to the position of Public Printer. Of all the conspicuous political appointments within the gift of the chief magistrate, that of Public Printer requires, more than all others, executive ability backed by practical knowledge and experience. Those best acquainted with Mr. Carter are confident that he will ably



George H. Carter.

Photograph copyrighted by Harris & Ewing.

qualify as the commander in chief of an army of more than six thousand printing craftsmen. Certainly he has a broad foundation of varied experience.

A native of Wisconsin, Mr. Carter made his acquaintance with the printing trade in the town of Le Mars, Iowa, to which the family had removed. In the interludes of attendance at school at Le Mars, young Carter learned to set type and operate a job press. Incidentally he worked in his father's store, learning something of the rudiments of practical salesmanship which are so desirable for every printer and publisher.

Upon completion of the course at the State University of Iowa the young man, then twenty-four years of age, went into newspaper work, beginning as a proofreader on the *Sioux City Tribune*. In due course he was made State news editor of the *Tribune*, and later was a reporter on the *Council Bluffs Nonpareil*. After that experience he went to Washington, D. C., where for a year he was employed in the Census Bureau. Returning to Iowa he spent four years as city editor of the *Council Bluffs Nonpareil*. After he had held responsible positions on several Iowa newspapers the lure of Washington again exerted itself and he returned to the capital, where for two years he held the desk of assistant telegraph editor on the

Washington Post. Later he acted as Washington correspondent for several Iowa newspapers.

Beginning some eleven years ago Mr. Carter entered upon the experience which was to qualify him for the responsibilities of Public Printer. In the years 1910 and 1911 he served, first, as assistant secretary, and later as secretary, of a Congressional Printing Investigation Commission which took up the problems of public printing. Such was the demonstration of his ability that he was selected as clerk to the Joint Congressional Committee on Printing, which position he has held continuously ever since. At the same time he has served as secretary of the Special Committee on Government Paper Specification, and has prepared that much used reference volume, the Congressional Printing Handbook.

The experience of the newly appointed Public Printer and his familiarity with the aspirations and policies of the "board of directors" of the Government Printing Office are invaluable to him in his present position, facing, as he does, a determination on the part of Congress to remedy the waste and duplication of public printing and to correct the abuse of the franking privilege. More than that, as an outstanding objective of the forthcoming reorganization of the administrative machinery of the Government, there is scheduled a concentration and consolidation at the Government Printing Office of activities now carried on in scores of separate printing plants connected with the various government departments and institutions. Mr. Carter, who is an honorary life member of the International Printing Pressmen and Assistants' Union of North America, is hailed as the ideal administrator to direct the merger of the scattered printing plants and to work out the economies that are counted upon in this quarter.

THE QUIETER TONE IN ADVERTISING

BY C. T. FISH

A plea for the "quiet voice in copy" was expressed by Robert Bostick in a recent issue of *Printers' Ink*. Mr. Bostick's sentiments will receive a fervent "amen" from the long suffering public and advertisers will do well to heed his plea.

The loud talking, four flushing drummer has been succeeded by the quiet, businesslike salesman armed with facts. Advertising is also moderating its tone, but too many blatant advertisements still jar the senses of the public.

Noise had its value when the public was keyed up to a high pitch of war enthusiasm and the nation was expressing its feelings in "Over There," but jazz in copy has seen its best days. Mere noise arouses only a yawn. Superlatives are sure to be discounted at least ninety per cent by the readers. The tumult and the shouting dies and the quiet appeal to reason is coming into its own.

Strange as it may seem, people do think, and today they are thinking more than ever, especially when it comes to spending money. Bold faced type, exclamation marks and exaggerated copy will no longer coax bank notes from their owner's wallet. The more noise the advertisement makes the less favorable will be its effect. The skeptical buying public is suspicious of anything that sounds too good to be true.

The blatant copy obscures its meaning through its own noise. It is too effective to have any effect. The quiet copy, on the other hand, leaves its impression. It inspires confidence in the sincerity of the advertiser. Quietness does not mean lack of energy. The writer who shouts in his copy may be merely trying to cover up his lack of enthusiasm and confidence in the product he is advertising.

Some advertisers are still keeping their eyes closed and frantically beating the bass drum, but many are wisely modifying their copy to suit the new and quieter life.

Exit the warwhoop in print; enter the quiet, temperate and truthful copy.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

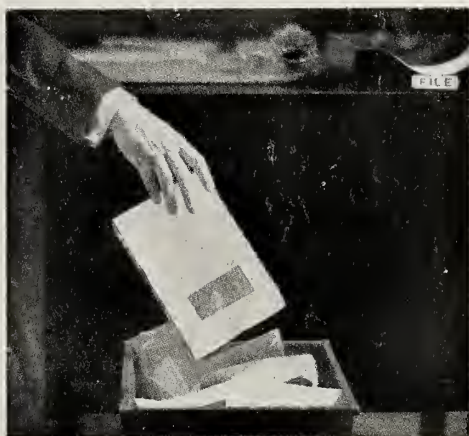
Missing the Wastebasket

I received a sales letter the other day from a woman in New York city, a professional entertainer, who sought to interest me in the employment of the services of her company in providing songs, dances or other vaudeville acts for dinner parties. The letter started out something like this:

"Now I know that you are extremely busy and that your time is worth money. I figure that it will take you just about one minute to read and consider this letter. You will find enclosed a check for five cents to pay you for that minute."

Clipped to the letterhead was the check. Following the introductory sentences was the usual sales talk, neither better nor worse than hundreds of other sales letters that are daily

tising material sent forth either for himself or his patrons. That house-organ, folder or leaflet must escape the wastebasket or result in complete loss. Can it best be done by employing the bizarre, five cent check method as applied to printing or by the printer's art itself? The answer, we believe,



A Fact

Yesterday, Today, To — — ?

FIG. 1.

going through the mails. Probably there is nothing more remote from my mind than the purchase of entertainment for dinners, yet I read the letter through.

The writer was making a desperate effort to have her sales letter escape the wastebasket. She succeeded in this instance and probably in a large percentage of others. The method employed to bring this about was unique and freakish, yet probably not out of tune with the services she was selling.

Now the same problem confronts every printer and must be taken into account in connection with every piece of adver-

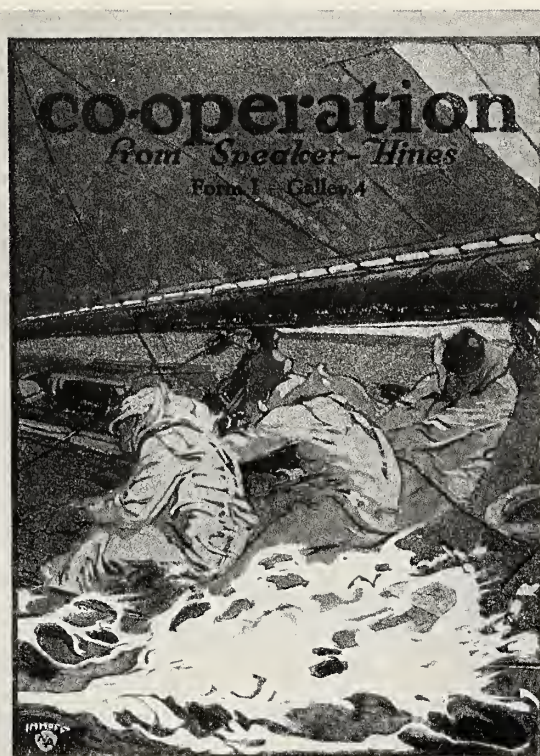


FIG. 2.

lies in the latter. Good printing, distinctive in character, will win attention and have a far more lasting effect than merely getting the attention of the curious.

Many printers are giving attention in their publicity material to the necessity of anti-wastebasket advertising literature. It is an optimistic sign that a great majority of them are emphasizing the requirement of good printing as opposed to the cheap, and that they are striving to turn out for their patrons a product of such character. A. E. Dittrich, Limited, New York city, in a well printed folder, puts it this way:

"Worthless. Cost ten cents the copy plus Uncle Sam's charge for carriage — and missed the mark.

"The reason: job given to lowest bidder to save two cents the copy. That two cents cut away sixty per cent selling value from the structure of the booklet. It was robbed of the art of good printing.

"Cheap business printing can not make good buying, because cheap printing kills sales results. It destroys business will. It means waste."

The appropriate design on the first page of the folder is reproduced here (Fig. 1).

A Successful House-Organ

In March of this year, *Co-operation*, the house-organ of the Speaker-Hines Printing Company, Detroit, Michigan, completed its first year of existence. The success the company has



FIG. 3.

met in this first year through the medium of *Co-operation* has made the Speaker-Hines Company an ardent advocate of house-organs.

Co-operation is a house-organ of the highest type. It differs from the general run of publications of its sort in that it is a little more intimate, more individual in character and in a way reflects the friendly, helpful spirit of the organization.

"We endeavor to imply or suggest, rather than to say in so many words, that we are first class printers and know how to create effective advertising that gets results," says the editor, Elliott B. Field, in a letter to this department. "And the results we are getting from our little publication with scarcely any direct appeal for business proves to us that the magazine is getting its message across in a way that counts."

Doubtless much of the success of *Co-operation* is due to the fact that the company has not made the mistake of trying to make the house-organ take the place of a catalogue or a piece of direct sales literature. Instead it is devoted to the task of creating an interest in and a market for good printing, rather than trying to make direct sales. Another reason for its success is that it is accepted as an important and necessary part of the firm's advertising campaign. It is not treated as a hit

or miss publication to be prepared at odd times when there is a lull in the business of the plant. Every detail is looked after by the editor in charge. As Mr. Field states: "In our magazine I suggest to the artist what I want in the way of a cover design and how it is to be treated. We try to make each cover typify some form of coöperation. I make the entire layout each time and specify the stock, ink, types and colors to be used as well, leaving only the typesetting and printing up to the shop."

What one printing firm can do in the way of producing a house-organ that brings the desired results others can do. The Speaker-Hines publication is an example of a small and comparatively inexpensive house-organ that might well serve as an example for other printing firms which have not yet availed themselves of the opportunity of reaping the benefit of this medium.

We reproduce here (Fig. 2) one of the cover designs of *Co-operation*.

A Memo Book

Every month the Chestnut Street Engraving Company, of Philadelphia, Pennsylvania, sends out a small memo book that is useful and attractive, thus forming an effective piece of advertising for the engraving concern. It is of a size that fits the vest pocket and there is a full page for memoranda for each day of the month. At the top of each page there is a well selected saying from some person of note. The only direct



FIG. 4.

advertising for the Philadelphia company is the name on the cover and a two page spread in the center of the booklet. It is bound in durable paper stock and is not bulky. The booklet can be filed or discarded at the end of the month.

This little memo book is a good specimen of advertising of its particular class. The reproduction of the front cover

for April, shown here (Fig. 3) gives an idea of its attractive appearance. It is a form of advertising especially adapted for printers, since it is in itself a printer's product.

Getting the Business Now

There is a lot of good, sound advice going forth in the current publicity material of the printers on the importance of advertising, especially direct advertising, under the conditions that now confront the business of the country. There is nothing pessimistic in the concerted drive for the use of advertising, either as it relates to present economic and business conditions or as to the future outlook. For the most part it



FIG. 5.

consists of sane, well directed arguments for a general awakening on the part of business generally to the fact that success will come to those who get busy, who realize the change that has come from the easy order days of the recent past and who now strain their efforts toward the creation of a market and sales.

One of the forceful folders recently issued by printing firms with a view to arousing business concerns to the necessity of using advertising is that of MacDonald, Acton and Young, Philadelphia, Pennsylvania, the front cover design of which is shown in Fig. 4.

"If you hope to keep busy today," says the folder, "you need the power of advertising more than at any other period in business history, and we firmly believe that you can secure new accounts, increase business with present accounts, insure your business future, in other words, get business by means of direct by mail advertising."

The company offers the services of its merchandising and advertising manager in planning advertising campaigns for clients. The last page of the folder reproduces a newspaper report of a warning sounded at a meeting of sales managers on the matter of reduction of advertising at a time when intensive advertising is most necessary.

Another folder, stressing the optimistic view of business leaders for business of the future and appealing strongly for the use of advertising as a sales force, is issued by the Meyer-Rotier Company, of Milwaukee, Wisconsin. The design carried on the front of this folder (Fig. 5) gives a clear idea of the advertising appeal within.

The printers who are now pounding away on this matter of the urgency and necessity of direct advertising are doing business interests a real service. More than that, they are taking advantage of a most opportune time to create a wider and more permanent use of advertising and this will result greatly to their own benefit.

NATIONAL CONVENTION OF CRAFTSMEN TO BE HIGHLY EDUCATIONAL

Prominent printing executives in many different parts of the United States, as well as in Canada and other foreign lands, are now preparing to attend the second annual convention of the International Association of Printing House Craftsmen, to be held at the Coliseum, Chicago, July 25 to 30.

This convention will be highly educational in many ways, and without question it will help greatly in elevating the printing and allied arts. The Graphic Arts Exposition to be held in connection with the convention, and which will be opened July 23, is now being arranged at a cost of many thousands of dollars. All that is new and essential in machinery and supplies for the printing and allied industries will be shown at the exposition. For example, the American Type Founders Company has taken over the entire Annex of the Coliseum, where a complete working model of a modern printing establishment will be installed. This ideal printing plant is for the purpose of demonstrating real efficiency in the composing room, pressroom, bindery, etc. The many other exhibits will include papermaking, the newest models of composing machines, printing presses, offset presses, automatic feeders, and a great variety of other machinery and accessories used in the printing world.

The business sessions of the convention will be conducted during the mornings, and in the afternoons the exhibits will have full sway with practical demonstrations, lectures, etc. The Graphic Arts Exposition has been planned and designed wholly for its educational value, and it is not the craftsmen's purpose to make financial profit from the venture.

Wednesday, Thursday and Friday of convention week will be devoted, for the most part, to educational addresses which will be delivered by leading minds of the printing and associated trades. Well known experts will cover subjects like offset printing, photoengraving, the Standard Cost System, employment problems, and the importance of the craftsmen's organizations to the printing industry. Among the prominent speakers will be J. Horace MacFarland, of Harrisburg, Pennsylvania; Stephen H. Horgan, "The Dean of Photoengravers," New York; Henry L. Bullen, of the American Type Founders Company, and other "high lights" who have contributed to the advancement of the printing art.

The Graphic Arts Exposition will be staged on the main floor of the Coliseum and Annex, and on the second floor of the Annex will be held the business sessions of the convention.

The Ladies' Auxiliary Committee will care for all the lady visitors and have arranged auto rides, luncheons, a theater party and other social affairs for the fair sex. On one evening the entire crowd will enjoy a boat trip on the lake.

The Graphic Arts Exposition is being conducted by the Chicago Club of Printing House Craftsmen, and the officers and members of this club will have welcoming hands ready for the members and guests of all the craftsmen's organizations who will attend the convention.

The main railroad companies have granted a 25 per cent reduction on railroad fares in connection with the exposition and the craftsmen's convention, and all who are planning to attend may have the benefit of this reduction by communicating with the officers of the nearest craftsmen's club.

The Program Committee is formed of Perry R. Long, of Philadelphia, chairman; L. M. Augustine, of Baltimore; and Christen Olsen, of Chicago.

WHY THE PRINTER SHOULD ADVERTISE*

BY NOBLE T. PRAIGG



We are alert to contrasts. We gage the majesty of the mountain by its relationship to the adjoining hill. We react instantly to the spot of bright color on an otherwise uninteresting reading page. And, today, perhaps one temporary reason why the printer should advertise is because so many printers don't. To the general world of buyers of printing, printers are uninteresting. There is nothing dramatic about printing. Nor, as an industry, do printers create dramatic elements about themselves. The printer who does advertise is the bright spot of contrast on an otherwise dull industrial page.

But effective advertising is more fundamental than that. And printers should advertise for five reasons:

First.—To raise the percentage of productive time in their individual plants and throughout the industry.

Second.—To influence the world of business to use more printing and better printing, toward insuring a more even level of good business in all industries.

Third.—To help overcome the hindrance of overequipment.

Fourth.—To reduce the costs of selling by helping the salesman make more calls, which would help reduce the cost of printing and its selling price, which, in turn, would automatically influence more generous use of printing.

Fifth.—To explain and dignify the industry in the public mind.

Generally speaking, we have experienced three basic periods of industry—in all industries. First, when wants were simple and commerce was young, there was made only what was consumed. Then came the increased demand and a mad manufacturing rush to satisfy it. That was the period of "anything that can be made can be sold." But nowadays the business pendulum has swung to "anything that can be sold can be made." Printers are in that position. Any printing they can sell they can make.

So, the problem is how shall it be sold? And the answer is, by hooking the power of advertising to the service facilities of men, machinery, technical experience and business trustworthiness. It is a selling combination of overwhelming power.

But there is an odd phase to advertising which makes the non-advertiser skeptical of its possibilities. It is so intangible, so unsusceptible of being charted, diagramed or accurately forecast as to results, it must be taken largely on faith.

How unfortunate that printers so apparently lack faith! Not that printers do not advertise in great numbers. They do. Or, more precisely, they dabble in advertising. But all too frequently, their advertising is spasmodic, half baked and ineffective because it has no insistent power or plan behind it. And why should this be, when on every side these same printers are serving customers who are *getting results* from their advertising because it is systematic, persistent, based on plan and purpose!

All other businesses use advertising profitably; printers produce a vast proportion of this advertising which makes sales for others, so why not use these same facilities for selling printing? For, to advertise printing vigorously and well, is to sell:

First.—More printing as a commodity.

Second.—Greater respect for the printer and the industry.

Third.—Deeper appreciation for *good* printing.

Fourth.—Clearer understanding of the printer's problems.

Fifth.—Broader confidence in the printer's ability to judge and advise with the buyer in respect to his requirements.

And this simply means making advertising take the same five selling steps which the successful salesman must cover in personal contact: Arousing interest, favor, confidence, desire and action.

No easy task, that, in making a market for printing. But is it so? No easy task to "take orders." Quite right, when salesmen from rival houses are constantly trailing the job that already has been planned. But, from the standpoint of competition, more business and more profitable business arises from the printing that the printer *sells* than from the printing the buyer voluntarily *buys*.

A year or two ago a business magazine queried its readers about topics they wanted to read about. More than seventy per cent announced their first preference to be articles about direct advertising and printing technique as practically applied to business needs. Does that look as if printing is not of interest to business men? It is a fact proved in every community of North America that the printer whose motives are sincerely to deliver actual *expression of idea* in type, paper, ink and presswork is the printer who experiences few regrets because "the other fellow's price was lower."

With buyers of printing keen for *ideas*, it remains only for the printer who *has* ideas to advertise that fact. He won't need to sell printing. Selling the idea will carry the printing to him automatically. Tell the buyer what he needs to know. He usually simulates a far greater familiarity with what he wants than he actually feels. But tell him interestingly—in the terms which apply to his own welfare. Not sweeping statements about your equipment, your floor space, your expertness, your quality of product and service. He must be told these things, but avoid the unsupported expression of your opinion; let *him* draw the opinion; give him *evidence* upon which he may base it.

And right there—the evidence—rests the printer's greatest opportunity. His advertising has the power not only to *tell* of expertness, taste, craft skill and equipment, but in the very advertising of those attributes the printer *shows* them. In this respect he is one of the most favored of manufacturers. Every advertisement of his own making is a sample and a demonstration of the commodity he advertises. And, obviously, advertising of this character and effectiveness calls for direct advertising.

Back in 1732 Benjamin Franklin recognized it, so he launched Poor Richard's Almanac, the first house-organ published. Almost two hundred years late it is a matter for industrial congratulation that Franklin's craftsmen followers are recognizing the value of selling through the aid of advertising—and direct advertising—as during no intervening period.

In 1920 there was more systematic advertising by more printers than during any preceding year. As an industry printing is not yet to be considered as an advertiser. But it is on the way. There is a new vision among printers, a broader sympathy among themselves and a greater tolerance for others. As we learn we progress, and with progress we develop initiative and record achievement.

Technically, printers are going forward by great leaps. They should advertise for the all inclusive reason that their proved craftsmanship should be better understood and more widely used with greater benefit in every channel of public service.

LOGICAL

TEACHER.—"Thomas, will you tell me what a conjunction is, and compose a sentence containing one?"

THOMAS (after reflection).—"A conjunction is a word connecting anything, such as 'The horse is hitched to the fence by his halter.' 'Halter' is a conjunction, because it connects the horse and the fence."—*Harper's Bazar*.

*An address delivered before the Fourth Typothetae District Federation at Baltimore, on April 15, by Noble T. Praigg, director of advertising, United Typothetae of America.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

E. ROBERT STACKHOUSE COMPANY, Philadelphia, Pennsylvania.—"Who Printed It?" is an interesting booklet. Enclosed with your outgoing mail it ought to prove effective publicity.

ROBERT THOMAS RICE, Chicago, Illinois.—Your business card is excellent. It is well designed, the lettering is good and the colors of ink and stock show thought in selection and are in excellent taste.

H. PERCY SMITHSON, Detroit, Michigan.—The advertising folders, cards and various stationery forms for The Paragon Press are interesting in appearance and quite pleasing, too. We have no suggestions to make for their improvement.

COQUEMER, of Paris, a printer in whose work we have for years had a deep interest, has again favored THE INLAND PRINTER with a collection of specimens over which we have already spent many pleasant moments. This latest collection is made up of specimens of stationery—cards and labels—for one Madeleine Vionnet, who, as near as we can judge from the French, a language of which we have next to no knowledge at all, is a modiste, a dealer in robes, dresses and furs. Highly decorative and attractive, every piece is designed in excellent taste, the typographic treatment suggesting qualities of women's fine garments—refinement, elegance, etc. Two of the specimens are reproduced, together with Monsieur Coquemer's business card, in order that the best American printers may see how the best French printers do.

JOHN J. WILDI, Columbus, Ohio.—The folder for The Ohio Warren Oil and Gas Company is interesting in design and thoroughly pleasing. The blotter, "The Mark of Quality," is likewise interesting, but because quite too ornate it is not so pleasing.

P. H. FASSETT, Ashtabula, Ohio.—Your business letterhead set in large sizes of Publicity Gothic and printed in weak, soft colors, and designed in the modern art style, is interesting and effective in a high degree. It is reproduced in the large group on page 220. The other examples of your work likewise measure up to a high standard.

COMMERCIAL PRINTING COMPANY, Charleston, West Virginia.—Blotters for your company and the Bob-Lo Coal and Sales Corporation are effectively displayed and are interesting in appearance. We should prefer to see the major display lines in the same style of type on the one for your company, "Here's Another Blotter."

A. E. MILLER, Holyoke, Massachusetts.—The invitation to the Golf School seems slightly done and is uninteresting. Display is weak. The heading should have included "is extended to all golf players" or "golf players" should have been the major display. There are many ways in which this copy could be effectively displayed.

M. E. MILLER, Fairmont, West Virginia.—The menu for the Fortney Drug Company fountain is excellent. The cover is highly attractive and not at all too decorative. The border, while fancy in design, is light and in our opinion gives just the right effect, harmonizing exceptionally well with the type. The inside pages, of course, are crowded, as such pages generally are when the type is large

having automobiles that are different from any other car made. The book suggests quality and distinction all the way through.

THE MORLAND PRESS, London, England.—The posters for *The Bookplate Magazine*, designed by Ludovic Rodo, are excellent in design, and have an atmosphere suggesting antiquity, art and other qualities in keeping with the subject of bookplates.

FROM THE Berkeley Press, Boston, Massachusetts, we have received some beautiful specimens of small work, folders, cards, booklets and the like. Treatment is consistently refined and dignified, which means they have a large measure of display effectiveness. Two characteristic examples are reproduced in the group on page 221.

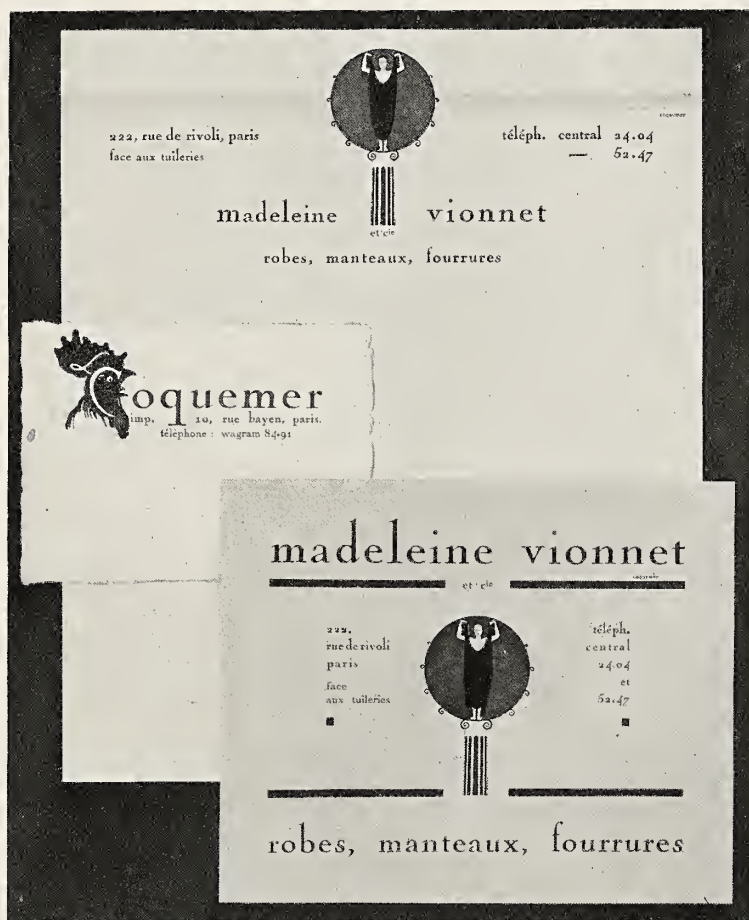
JOSEPH C. JAECKLE, San Antonio, Texas.—Specimens are neatly composed and well printed, thoroughly satisfactory for the purposes they were intended to accomplish. Good judgment is exercised in the selection of points for emphasis and these are well displayed. We do not like Parsons in such general use and would prefer the use of a plainer, more legible letter for body matter, but you could do far worse, even in that respect.

HALL-GUTSTADT COMPANY, San Francisco, California.—Specimens sent us are decidedly neat and attractive, some of them wholly unusual. The outstanding feature is the excellent use of color and the exceptional success attained in obtaining effects of daintiness, both with the use of color and in design and typography. The work is refined and of such nature as to appeal to refined tastes. We have no suggestions to make for essential improvement.

FROM New Zealand, and the Christchurch Technical College, we have received a handsome portfolio of specimens of students' work. The cover, printed in gold and blind embossed on deep red cover stock having a crepe like finish, is wholly admirable and pleasing. The specimens, representing a large variety of forms, are neatly designed and printed in pleasing and harmonious colors and mounted on deep gray cover stock. The

typography is in general quite simple, which goes to show that the progressive printers of New Zealand are keeping themselves informed right up to the minute on styles and methods.

E. G. WORTMAN, Philadelphia, Pennsylvania.—The specimens you have sent us are exceptionally good in all respects. The simple style of composition in excellent type faces produces effects that leave nothing whatever to be desired. Every specimen is eminently satisfactory for the purpose intended, the most attractive in our opinion being the leaflet printed on brown Strathmore De Luxe, "Of Interest to Your Book Room." Forum and Goudy Old Style make a very effective combination.



You have seen Coquemer's work before, but generally, of late years, in the shape of patriotic cards and posters. We're sure you'll enjoy looking over the notehead and circular of a prominent Parisian modiste shown above, also Monsieur Coquemer's personal card. Possibly you will get an idea from them that will help you vary your own work.

enough to be easily read, but you have achieved excellent results nevertheless. The pages are inviting to the eye.

YOUNG & McALLISTER, Los Angeles, California.—Possibly the finest example of halftone printing that we have seen in months is the brochure for the Son Lee Coach and Body Works, the many illustrations in which are of automobiles with special bodies. But the book is more than a specimen of fine halftone printing—that is but one of the features that make it what it is, a super advertising book designed to appeal to a particular clientele, people with apparently unlimited means who are able to indulge their fancy to the fullest extent in

SUMMER ROLLERS



Have you forgotten to order yours? Good work cannot be turned out by using the wrong kind of Rollers, and you know it. The longer you neglect to order will be just so much time wasted. Besides, your reputation will be in jeopardy. Hesitation is the "thief of time" Send along those stocks right now and let us cover them with our unbeatable compound

Wortman Roller Company

at 1012 Elm Street, Cincinnati, Ohio

TELEPHONE CANAL 1619

William Eskew is one of the old time printers who keeps up with the procession, and a little bit ahead. In his shop at Portsmouth, Ohio, which is known as the Eskew Job Print, he turns out a nice line of work always, as the attractive blotters above bear witness. The one at the left was printed in gray (type and outline of ornament) and light yellow orange on buff colored stock, while the one at the right was in black on strong blue stock.

ESKEW JOB PRINT, Portsmouth, Ohio.—We have watched your work for years and have yet to see a sample of it that didn't measure up to the finest craftsmanship. Neat and refined typography, unusual arrangements when appropriate and the best of judgment in emphasis combine to form a product that is invariably satisfactory for the purpose, whatever it is. Two interesting blotters are reproduced herewith.

WATSON-JONES, INCORPORATED, San Diego, California.—You are doing a high grade of work that seems to improve with every collection we receive. The program and menu booklets, particularly those for ships of the U. S. Navy, are invariably attractive and interesting, as are also the clever little dance programs. You appear to be particularly talented along this line, although no matter what the requirements, you always produce printing wholly adequate to the purpose. Our compliments.

DETROY PRESS, New York city.—"Your Silent Salesmen" is an attractive small folder for use in stuffing letters. From a typographical and an advertising standpoint it measures up to a high standard. The card, "It's Service that Counts," is not nearly so good. There are too many capitals, the copy is broken up into too much display, and the effect of these faulty points is emphasized by the fact that the two styles of type used have nothing in common to make their use together pleasing.

ROBERT P. ASHLEY, Boston, Massachusetts.—We have watched with a great deal of interest the various publicity forms issued by the Liberty Mutual Insurance Company that have come to our attention. Appropriately to name and location, the typographic motif is along the lines of Colonial printing. You achieve excellent results in adaptation with the refinements made possible by modern equipment. The "Ninth Annual Report" is a beautiful booklet.

THE H. NIEMAN COMPANY, Cincinnati, Ohio.—The advertising card, "Initiative," is attractive, although we believe a little too "flossy." The

Mister Printer



It seems foolish to tell you that you cannot turn out good work during the Summer months with Winter Rollers on your presses. No matter how good a job is set-up, the finished work cannot be your best unless you use the right kind of Rollers. Lots of printers lose many times the cost of Rollers in work turned out that does not satisfy their customers. Right now is the proper time to order your Summer Rollers, then you will have them and they will be properly seasoned when the hot weather comes along.



THE WORTMAN ROLLER COMPANY
GUS WORTMAN PROPRIETOR

1012 Elm Street - Cincinnati Ohio
TELEPHONE CANAL SIXTEEN-NINETEEN

we suggest the use of larger type for the title and the elimination of the panel around it.

RALPH W. POLK, St. Joseph, Missouri.—The title of the folder advertising the course in "Woodwork" at Robidoux Polytechnic School is excellent. The idea of printing an all over pattern showing a cross section of a piece of lumber having a pleasing grain on the front cover is excellent. It is cleverly done, and, because of the interest it is certain to arouse among our readers, is reproduced.

TRIBUNE PRINTING WORKS, Wisconsin Rapids, Wisconsin.—Your letterhead is very attractive. The main display line and those lines which follow it might be lowered six or eight points to advantage, as there is a slight effect of crowding just above that main line. Presswork is excellent and there is a striking evidence of the use of a fine grade of ink. Unfortunately, good typographers frequently fail to obtain the maximum of effectiveness from their work because of poor presswork and the use of an inferior grade of ink, but good ink and excellent presswork are the strong features of your product. The advertising hanger "Think" and the Rogers Mott badge for the Rotary Club convention are likewise well executed.

FROM the Commonwealth Press, well known high grade printers of Boston, we have received a copy of "Fifty Years," a handsome souvenir and good will promotional booklet done for the W. H. Sawyer Lumber Company on the completion by that company of a half century in business. The book is "Commonwealth Quality" all the way through, a particularly interesting feature being the backgrounds for the various page groups of halftones, which represent the beautiful cross grain of wood. This is quite an improvement over the customary Ben Day patterns usually employed when the company deals in lumber. It gives the book atmosphere. Typography and presswork are excellent, as are also the general design and format.

E. D. FOWLER, Durham, North Carolina.—On the whole, the work you have sent us is of a high order of excellence. Typography is excellent, design is pleasing and often interesting, and presswork thoroughly satisfactory. The folder, "Color," is perhaps the most attractive specimen in the lot, the band of light green across top and bottom, "bled," creating an unusual effect. The color effect of the light and dark green inks on light green stock is delightful. Unfortunately a bond stock was used, and, as bonds are more or less translucent, the printing shows through on the opposite side of the sheet. The short pages on the menu and program for Sigma Phi Epsilon are placed slightly too low for the most pleasing effect. Brown and red can seldom be used together in type printing with good effect, and the banger, "Horse Sense," is an instance where they can not be.

FRANK D. GIMBEL, Cleveland, Ohio.—There is little basis for comparison between the two treatments of the envelope stuffer for The Brookins

What FRANKLIN and EDISON Would Call:

A Home of the Nineteen Hundreds

How few of us really know what these great Geniuses have given us.

We should all interest ourselves in that which will make every home, Home.

We must teach our boys and our girls the services involved in the gifts of these wonderful men.

Let us all teach the younger students how the ELECTRICAL HOME is becoming more and more popular.

They must realize that home is not a "REAL HOME" without its "NATURAL" SERVICE-RENDERING Electrical needs.

Teach the Use of Electricity in Your Home

We invite you to call at our home for your service-rendering Electrical Needs.

THE BROOKINS COMPANY

1741 EUCLID AVE.

R. E. SAGE, Mgr.

CLEVELAND, O.

Ladies and gentlemen, the question before the house is on the merits of this composition as compared with those of the resetting shown opposite. The designer of this one placed dependence for attention upon strength and amount of display, and large type.

Company. Yours is undeniably and by far the more pleasing and attractive from a beauty standpoint. The other has an advantage in the stronger display and in the fact that larger and consequently more legible type is used. The fact that the text of your own is set in eight point Cloister Old Style, an extremely legible face, makes it legible enough, we think, for most eyes, but there are people who would find fault with it on that account. The folder for the Chandler automobile is interesting and attractive.

THE WHITAKER PAPER COMPANY, Detroit, Michigan.—Announcement of the opening of your Detroit offices and warehouse in such an attractive form as the booklet you have issued carries with it a large measure of prestige and quality. The booklet is handsomely designed and is printed on beautiful paper of the finest quality. Typography in Caslon is pleasing, although, frankly, we do not admire several of the swash italic capitals used in the heads. The "E" and the "L" look particularly ugly. But with other qualities of so high a standard this point is an unimportant one, especially since many admire these characters because of the different look that they give.

A. C. RULAND, Santa Maria, California.—As a theater program, the one for the Gaiety is far above the average. There is not a great deal of difference in the prominence of the line "Uncle Tom's Cabin," the current bill, and "So Long, Letty," the coming attraction, as they appear on the first page. If there is a difference—the former is set in Engravers' Old English and the latter in Bodoni Bold—it is in favor of the latter, which is not as it should be. The line "Complete Home Furnishers," at the bottom of the advertisement on the last page, is entirely too small in view of its display importance. If it is incorrect to use tied letters or diphthongs in typography we have not heard of it. They add a certain decorative effect and freedom without a loss of legibility, and their use, it seems, should often be desirable.

DURYEA PRINTING COMPANY, New York city.—Recent blotters are in thorough accord with those you have heretofore produced. Two, characteristic of them all, are herewith reproduced.

THE DAILY REGISTER, Clarksdale, Mississippi.—"Ordinary" quite accurately characterizes the specimens of printing you have sent us. They are not wholly poor nor are they wholly good. Avoid the use together of types that are so wholly different as are the text letter and the block letter on the check for the Jernigan Motor Company. These with a border which is made up of large and definite units combine to form an effect that has neither unity nor beauty. The letterheads for the *Register* are both very good, our preference being the one printed almost wholly in brown ink, as it is simple in design and quite striking. The other, while interesting in design, loses in attractiveness through the use of inharmonious types, and we do not believe



Modesty

is a good trait, but if you want
to sell goods you've got to
do just a little bit of
horn-tootin'

Duryea PRINTING Co., Inc.
35 WEST THIRD STREET - NEW YORK CITY

1921	FEBRUARY							1921
SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.		
		1	2	3	4	5		
6	7	8	9	10	11	12		
13	14	15	16	17	18	19		
20	21	22	23	24	25	26		
27	28							

The Duryea Printing Company, New York city, takes especial pride in the production of the monthly advertising calendar blotters, as you will agree when you consider the two shown above. These demonstrate plainly the remarkable extent to which typography and design suggest qualities in people and products.

the tint under the panel adds anything of value to the effect if, indeed, it doesn't cheapen it. Do not



DAINTY

NEAT, REFINED, DISTINCTIVE
PRINTING—THE KIND THAT COMPELS
A SECOND LOOK & LEAVES A LAST-
ING IMPRESSION ON THE MIND
IS WHAT MAKES DURYEA
PRINTING SO POPULAR
WITH BUYERS OF
DISCRIMINATING
TASTE



Duryea PRINTING Co., Inc.
35 WEST THIRD STREET - NEW YORK CITY

1921		MARCH						1921	
SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.			
		1	2	3	4	5			
6	7	8	9	10	11	12			
13	14	15	16	17	18	19			
20	21	22	23	24	25	26			
27	28	29	30	31					

underscore lines of display as on the letterhead for the Delta Avenue Department Store. Do not set large masses of type in capitals as on one of the folders, as capitals are difficult to read and are not attractive in mass. Simple arrangements are the best, and in those simple arrangements confine yourself to the use of a single series of type, if possible, depending as much as possible upon size and the changes from capitals to lower case and italic for emphasis.

G. E. AMASS, Waukesha, Wisconsin.—We do not agree with you in your contention that the larger tint block under the letter "M" on the billhead for Merten Brothers is as satisfactory and correct typographically as the smaller one. The smaller makes a far neater appearance. The fact of the matter is the design is by far too decorative, clumsily decorative because made up of unrelated units which do not hold together, and in this situation the reduction in size of the tint block helps out materially. Making the tint lighter also improves the appearance. The cover for the booklet, "Just a Few Words About Ad Copy," is also not as good as it might be. There is too much strong color and the type is subordinated by the decorative rule arrangement printed in strong red. Had a light blue or brown been used instead of the red a material improvement would have been made, as the strength of the color would have been reduced and it would not be so offensive and would not detract so much from the type. There is too much copy, we think, on the two reply cards issued to sell your services as a writer of copy, and there's nothing about either of them to induce one to read through to the end. The Luxibre catalogue cover and the letterhead for the R. L. Kenyon Company are the only really good specimens in the collection, and the latter would have been improved by the use of buff for the tint block instead of the bright yellow, which is too strong a color for the purpose.

What Franklin and Edison would call:—

A Home of the Nineteen Hundreds

How few of us really know what these great Geniuses have given us.

We should all interest ourselves in that which will make every home, home.

We must teach our boys and our girls the services involved in the gifts of these wonderful men. Let us all teach the younger students how the "Electrical Home" is becoming more and more popular. They must realize that home is not a "Real Home" without its *Natural Service Rendering* electrical needs.

TEACH THE USE OF ELECTRICITY IN YOUR HOME

We invite you to call at our home for your service rendering electrical needs.

THE BROOKINS COMPANY

R. E. SAGE, Manager

1741 EUCLID AVENUE CLEVELAND, O.

Frank D. Gimbel, Cleveland, Ohio, set this one. He places dependence upon beauty of effect and restraint in display. By the use of smaller type for the body, eight point Cloister (both examples are slightly reduced), he gains considerable white space. The question is solved, we think, by the answer to this question: "Can anything be gained in so far as legibility is concerned by the use of type larger than necessary for easy reading?"

GEORGE A. DUDDY & COMPANY, San Francisco, California.—Specimens are of the highest order in all respects. You use the outline Caslon with excellent results for emphasis with the regular Caslon Old Style. The qualities of dignity, beauty and general attractiveness are characteristic of all the work, as the four representative specimens reproduced in the group on this page will demonstrate.

PETER PONCETTI, New Orleans, Louisiana.—The blotter, "You Must Work for Business Now," is very good as to display, but it is unfortunate there is so wide a difference in shape between the two styles of type used for the main display line. The effect is displeasing, and the ill effect is increased by the meaningless arrangement of the panel around the words "Commercial Printing." The elaborate paneling does not fit well with the copy on the invoice for Eva J. Duncan. The three No. 10 envelopes for Eva J. Duncan are the best specimens in the lot, coming nearer to the preferred styles of present day typography. The paneled design is quite too ornate, especially since the large illustration showing a bunch of grapes and some leaves is not appropriate, the business being that of printing. The best of the three is the one set throughout in Copperplate Gothic, which is well displayed and nicely arranged in an inverted pyramid. It shows the possibilities for beauty and effectiveness in simple arrangements of one style of type suited to the purpose.

DAVID J. GILDEA, New York city.—Glad to see you back, Gildea, and especially as one of the members of the Powers-Gildea Company, Incorporated. As a boss printer you are turning out the same high grade of product that you did at the case, and, as our readers of several years ago will bear witness, there is none better. It would be difficult to select one specimen as standing out from a collection of such uniformly high quality; but possibly because it is a catalogue and, besides, a high standard of typography—it is representative of the highest grade of halftone printing, too—we like the catalogue for The A. Dewes Company. The page, "Caslon," enclosed in the portfolio of bank advertisements, is striking and pleasing at once, as are also the advertisements in the portfolio. Another handsome specimen is the report of the Borden Company, but to mention them all would crowd others out of the paper, and since our readers have the privilege of viewing some of this work for themselves in our Job Composition insert we shall call a halt for the present.

KRAFF ADVERTISING AGENCY, Minneapolis, Minnesota.—While the arrangement of your business card is unconventional and therefore interesting, the good effect from that standpoint is nullified by the association of two type faces that have absolutely nothing in common to make their use together pleasing. One is an extra condensed roman, having strong heavy elements, and the other an extended block letter. The letterhead, printed in a rather deep green and a light violet, is also displeasing. Possibly you considered it a "smash" and were not seeking attractiveness from the standpoint of a pleasing appearance. The geometric squares, printed in the deep green, command most of the attention. While

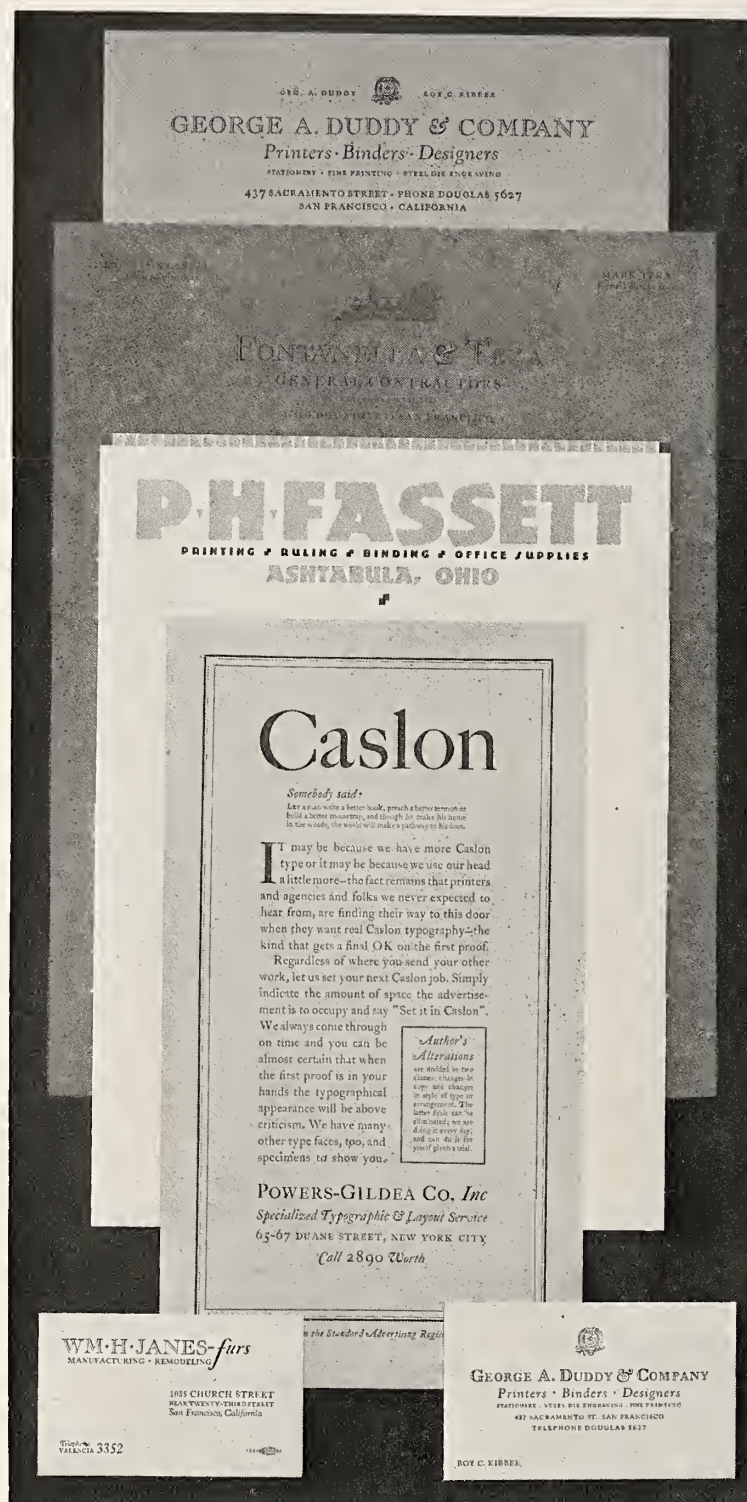
the type is prominent through contrast of color, it appears inconsistent to print the stronger items in the stronger color, thereby increasing the difference of tone, which should be equalized by difference in

W. MARLIN WYANT, Charlottesville, Virginia.—The letterhead for the Central Printing Company is very poor, first, because it is poorly printed. The design is not at all pleasing in arrangement or in the association of the parts therein. It needlessly takes up too much space; in fact, some of the faults would be overcome by condensing the heading as to depth. The small groups at the bottom, if they deserve no greater prominence than you have given them, ought to have been placed both up and out, possibly being aligned at their tops with the central display group. If the publications listed under the heading, "Advertising Mediums," are published by the company they should by all means be given greater prominence. Space is too wide between words in the main display group and the monogram ornament is placed entirely too close to the type below. The lines "Quality" and "Service" in the upper corners appear lost because of the small size of type in which they are set. The ornament used below the type group is a makeshift to fill space, wasted because of the position of the two small groups referred to above. If you expect to achieve good results in printing on bond stocks you must use a good grade of tacky job ink and a firm impression.

The handsomest, the most striking book the editor of this department has been privileged to examine in recent months has been produced by Donovan-Armstrong, advertising agents, Philadelphia, Pennsylvania. It is entitled "Counsel and Service on Advertising Campaign for National Industries," and is, as the name suggests, an outline of the service this agency is in a position to give national advertisers, exploiting the agency's equipment and personnel. This volume would prove a big help to a manufacturer inexperienced in the ways of advertising but about to launch into it, as it tells him what he can expect from an agency and particularly from Donovan-Armstrong. To the advertiser who understands the agency relationship the book gives a mighty good impression of Donovan-Armstrong, which, possibly, is the major purpose of the book. The book is 9 by 11 3/4 inches. The cover is printed in four colors and gold, and embossed on the beautiful Castilian cover stock, which is glued nicely to the board covers. The text is on dull coated stock of fine quality. The principal illustrations are reproduced from pencil drawings by the high light halftone process, and are especially attractive. Smaller illustrations are reproduced in copper etchings from line drawings. The typography is in machine Goudy, not the most attractive face in the world, yet its full and legible face shows to excellent advantage in the large size used, especially as there is no evidence of crowding and the margins are wide. Presswork is of the finest quality throughout, in fact, it is about as perfectly executed as can be.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—

Most of the specimens are good in every way, but there are a few on which improvement could be made. The package label on which the main line is set in Outline Foster would be more attractive if the border were plainer. The large geometric square corner pieces detract measurably from the beauty of the type display and attract too much



Here are some real gems. The first and second letterheads are by Duddy, himself, of George A. Duddy & Co., San Francisco. The first was printed in black and orange on light yellow stock, while the second was in deep brown ink on dark brown stock. The cards at the bottom of the group are also by Duddy. Mr. Bassett's letterhead was printed in a rather light gray and orange, the items appearing stronger in our reproduction, being orange in the original. The Caslon advertisement was designed by David J. Gildea, of the Powers-Gildea Company, New York city, and speaks for itself.

color tones if the most agreeable effects are to be obtained. One can always obtain very striking effects without departing in any way from the highest standards of art and good taste. Fundamentals should be adhered to in work where a striking effect is desired, just the same as in plainer and more dignified work.

attention. The ornament is too low on the title page for the menu of the Waxahachie Rotary Club's dinner of February 24. An ornament of inverted pyramid shape must be close to the type matter above it in order to carry out the definite shape of which it suggests the finish. It appears to hang pendant, so the means of its support, figuratively speaking, must appear to be close. The ornament on the title page for the American Legion Ladies' Night is also too low. The fact that it is round would make its position satisfactory if it were not that it makes the page appear rather bottom heavy and if its position in the exact center between the type groups were not a violation of the principle of proportion.

FRANK T. RILEY COMPANY, Kansas City, Missouri.—The line of work you are doing must be a source of satisfaction to you all. The catalogue for the Butler Manufacturing Company, "Oil Equipment and Supplies," is a remarkably fine specimen, the presswork being of the highest grade. The book, "A Child's Book of Verse," is interestingly planned and designed, the decoration and illustration being wholly unusual. The lettering is not at all pretty, of course—and, as lettering, we do not like it—but the fact remains that it contributes to the careful appearance of the book and therefore has considerable value. The fact that this style is used only for the sectional, decorative headings, where legibility is not of prime importance, makes the use of this peculiar style permissible. Margins throughout the book are excellent, and the small sketches are invariably placed with a keen sense of appreciation for balance and white space. Presswork, it goes without saying, is of a fine grade. Your letterhead design, which was used also in different colors for blotters, is striking and effective, wholly unusual and distinctive.

DAVID STEUERMAN, whose work was frequently reviewed in these columns some years ago and who then dropped out of our sight and into one of the largest advertising agencies in America, where he supervised printing, has come back into the fold again. We have just received from Mr. Steuerman a collection of specimens planned to advertise his personal service to advertisers. Simply composed in Caslon, and handsomely printed in jet black ink on white paper of fine quality, they are the acme of perfection. Designers of type display who consider ornament essential to attractive effects, and who therefore go too far with it, ought to study Mr. Steuerman's work to see what a fund of ornament is supplied by a good type face intelligently used, which means allowing the type to show off without hindrance from ornament. Of course, the reproductions here made do not show the beauty of the originals, where paper and size played an important part, but, with the style of design and typography illustrated, any one can adapt them on a regular job and then see how handsome the style of the work really is.

WILLIAM EDWIN RUDGE, New York city.—It is always an extreme pleasure to receive and examine the handsome books that you issue from time to time for free distribution, we assume, to your customers and prospects. Considering the excellent quality of

these books—they are invariably so beautiful as to make a booklover's "mouth water"—they must prove the most effective kind of publicity, though indeed they do not appear to be issued as advertis-

to print. The following for our readers: The text is printed on white deckle edge stock, hard antique finish, in a pleasing and legible roman. With good margins a delightfully pleasing effect results. The book is bound in boards, covered with a soft light green hand made cover stock, on which the title, "Cabinets of the Presidents and the Speakers of the House of Representatives," is printed in a squared group near the top in small Caslon capitals. Around this group a light and pleasing decorative border is blind stamped. The effect is rich looking and refined.

CARTER'S PRINT SHOP, Onarga, Illinois.—In arrangement and display your work compares very favorably with the average. The extra condensed Cheltenham Outline is not an attractive letter and does not look well with other types, as in the advertisements of the Premium List for the 1920 "Harvest Home," or fair. On the envelope for this premium list the effect of this type, especially as regards tone, is very pleasing because of the close harmony between it and the illustration and the light gray border. Your letterhead is very neat for a panel heading, but the diagonal arrangement of the lines in the panel on the extreme left side breaks up the white space into displeasing parts. You had to do it, you thought—and not without reason—because of the shortness of these lines as compared with those in the right hand panel. This illustrates the weakness of the panel treatment in most cases. It is like hitching the cart before the horse, like selecting a frame without consideration to the picture it is to enclose. Except in very rare instances, panel styles should not be followed, for it is only occasionally that the type matter of a design is suited to panel treatment with a good distribution of white space. *The Onargosy* is one of the most attractive papers we have seen; the uniformity of the advertisements in general effect is the best feature, perhaps, although the typography and presswork are also of a high order.

WALTER J. SYKES, Ithaca, New York.—You give us a difficult problem when you request that we select the three best designs from the collection of labels done by students under your direction. There is not a great deal of difference between a number of them. The one by Ralph Baker impresses us as being the best, as it seems to have all desirable qualities a form of this kind should have. It has dignity, it is pleasing and artistic by reason of good design and harmony, and the display is good. We are more certain in our own mind of the selection for first place than we are for second and third places, which we have awarded to Thomas G. Miller and Merle Baldwin, respectively, but all things considered, the designs of these two students have appealed to us more than the others. Considering the purpose for which these labels are to be used, outstanding faults in some of the others are as follows: Labels by Harold

Stewart and Robert J. Snyder must be read carefully, style is incorrect for the purpose as we understand it. Brief display, as on the others, seems demanded. Those by Fred P. Frazier and Jack Caldwell look like advertisements; they lack dignity and style, and the former is badly crowded. Kenneth

MONTHLY STATEMENT

Steuerman Service
illustration · typography · printing

65 Duane Street NEW YORK
Telephone WORTH 3162

TYPE tell a great big story—there's no story if there is no type. Make the type readable. Plan your printing and will help you plan.

The Metropolitan Press
Advertising Department
100 Broadway, New York

Services Rendered

Making the Printed Word Sell

THAT is the great function of Steuerman Service.

If you have goods or ideas that have to be sold through the medium of paper and ink, there is one best form for the particular message; one that will reach most people in the most convincing way.

That way may be through beauty—the delicate, fanciful typography on paper that suggests feminine loveliness. The message may demand strength, type pages that are almost brutal in force. No matter what the message requires, if it can be done in paper and ink, it is our work to do it.

To accomplish our purpose, David Steuerman, director and type consultant for Lord & Taylor, Chicago, will plan and direct the work.

The MERCHANTS NATIONAL BANK
Salem, Massachusetts

THE ART STAFF of The H. K. McCann Company is available to advertisers [other than clients of the Company] who appreciate the highest type of advertising ART

Francis Todhunter
ART DIRECTOR
The H. K. McCann Co.
Scribner at Magazine
405 FIFTH AVENUE

WOODWORK

A TOUCH of unusualness coupled with a forceful message will impress your name clearly and favorably on the mind of the reader. Have your next advertising matter handled the Berkeley way.

THE BERKELEY PRESS
OF BOSTON
127 FEDERAL STREET
Telephone Main 1770

Another group of good stuff. The statement at the top and the circular, "Making the Printed Word Sell," are by David Steuerman, and are a clever adaptation of a style established by Benjamin Sherbow. The advertisement in the upper right hand corner as well as the one in the lower left hand corner are from *The Commercial Artist*, San Francisco, California, and illustrates cleverness in obtaining maximum display value in small space. The "Woodwork" cover is by Ralph W. Polk. The wood grain effect was secured by printing a zinc etching in yellow. The remaining two specimens are by The Berkeley Press, Boston, exponents for years of the finest printing craftsmanship.

The only advertising is your name in the imprint, but that is enough to convince any one who knows and appreciates fine printing that he can get it at the shop of William Edwin Rudge. The above is for the attention of Mr. Rudge and any one in New York city who may have a fine book

D. Gorgia spoiled his in the selection of the weird border. Allen B. Martin's label is not unlike the first place design, the difference being that the lines of type are on the whole needlessly large for display purposes, while they make the design less pleasing and dignified. They are not so nicely grouped but are scattered, and the border, while neat, does not add the required decorative touch. Charles Kresge followed quite different methods in his design, but the border used is unattractive and the white space is not nicely apportioned. It lacks dignity. William R. Wilcox made a mistake in spacing his lines so far apart, and in using italic capitals, which do not look well in a close panel. Francis E. Miller has a neat looking label, but he did not place the greatest emphasis on the most important line, the subject of the work. The type group, being wider at the bottom than at the top, looks bad. The border is too strong for the type on Arthur Riley's design, while it is too weak on Frank D. Vanderburgh's.

THE COMMERCIAL PRINTING COMPANY, Ranger, Texas.—The best specimen in the collection is the interesting card for the Majestic Flower Shop, on which the slogan, "Say It With Flowers"—used for the main display—an illustration of a lily and the line border are blind embossed. Plainly the die was hand cut, and a very good job was done on it. The card lacks complete excellence and the refinement it should have because of the use of rather large Copperplate Gothic. Had a pleasing roman light face been used, the effect would have been far better. The souvenir book, "Ranger," which gave you an opportunity to produce something exceptionally fine that you could point to with pride, is unfortunately very poor. The presswork is inexcusably bad and suggests it was handled by one unfamiliar with the requirements of good halftone printing. Impression is too weak, make ready, if any was done, makes the work worse than if none had been attempted. There are large weak spots here and there. No "life" is apparent in the printing, the solids and high lights representing little contrast. If the use of overlays is not understood it is advisable to level up the cuts from the back, use a heavy and hard impression, and watch the ink closely. The tip on the cover is not cut to the proportions of the page, and as it is so large in relation to the size of the page, the effect of the widely divergent margins is very displeasing. It should have been much smaller—and not nearly so square—if an agreeable effect was to be obtained. The shaded letter used for the title page is very ugly, as, indeed, are most shaded letters, for the reason that they suggest perspective and therefore do not look well on the flat surface of a sheet of paper. The Copperplate Gothic is not a good style of type for use in headings, nor does it harmonize with the modern roman used for the body. Several of the pages are very crooked. Your billhead is very neat.

TRUST BROTHERS PRINTING COMPANY, Pittsburgh, Pennsylvania.—Your blotter, "The Age of Machinery," is excellent in design and typography. The colors, also, are pleasing. The deep brown used for the "bled" border is somewhat too strong and dark for the light colored stock, but it is just the thing on the darker stock, where the effect is both striking and pleasing. Presswork, like the typography, is excellent. Your experience in improving the ticket for the orchestra concert of the Fifth Avenue High School is similar to that of hundreds of other good printers, who, when given a customer something better than the ordinary, gets the "cold shoulder" because of the ignorance

and lack of taste of the customer. Happily, these cases are exceptions; but you will run into them occasionally. The original card is lacking in every desirable quality that a card for such an entertainment should have. It is positively ugly in the indiscriminate mixing of inharmonious type faces and ornamentation. It is crowded and commonplace in design. Your rearrangement has style and novelty—desirable attributes—and, furthermore, it is harmonious and artistic.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—Two specimens in the collection you have sent us stand out as wholly unusual and decidedly attractive—the cover, "The Period Styles,"

outstanding as the two mentioned. Your firm business card is far too "flossy," and the types do not harmonize at all well in the invoice for Harry G. Polay.

TIMES PUBLISHING COMPANY, Houlton, Maine.—Your letterhead and billhead, at the left side of which a small reproduction of the upper half of one of your handsome pages appears, is very attractive. The design is excellent, and the color combination of light and dark blue on blue bond stock is very pleasing.

STATE COLLEGE SCHOOL OF PRINTING, Brookings, South Dakota.—Specimens sent us are set in good taste, are well displayed and arranged, and are topped off by good presswork. This is especially true with respect to the cover of the booklet, "The Formulation of Standards of Educational Achievement for a State." It is dignified, as it should be. The various advertisements for the school annual, "The Jack-rabbit," are interesting in arrangement and excellent in display. The new paper for the School of Printing is excellent.

THE CASLON PRESS, Detroit, Michigan.—The calendar for April and the blotter, "Personal Service," are handsome examples of that free, open and clean cut style of typography and design that actually refreshes one. They are more inviting to the eye. The illustration is excellent. The booklet for the Paige automobile is of the same high standard, too, exceptional results being attained in printing the small halftones. The booklet for Elk Lake Inn is not up to the high standard of the other pieces, although it is good work. We imagine the halftones were worn badly, as they give every appearance of being. We do not like red orange and brown as a color combination in typographical work. Each color dulls the beauty of the other. In this instance a bright blue or green as the decorative color would have been far better than the red orange.

The Dodge News, Mishawaka, Indiana.—Publications of the Dodge industries have long borne the reputation of being the finest of their kind editorially. The same holds true with respect to their physical appearance. They are distinctive and characterful in appearance. A glance is always sufficient to tell what they are. As for picking flaws with a paper so well made up and printed as the *News* we shall have to resort to finicism, and that is against our policy. The only suggestion we have to make is that the margins seem a trifle small, both in proportion to the size of the page and to the size of the body type, which also demands consideration in determining the width of margins. A page set in eleven point requires a larger margin than the same size of page when set in eight point. This is due not alone to proportion but to the fact that the larger the type, the more white there is apparent in the page.

J. W. CLEMENT COMPANY, Buffalo, New York.—*Clement Comment* for February is interesting in makeup, and the typography is good. The cover is especially attractive. The color combination of green and terra cotta on green Sunburst cover stock is very agreeable, as well as being bright and attractive. On some of the pages there is quite too much warm color, the effect where page 6 faces the first page of the insert being quite disagreeable. On the one there is green and a bright orange, while on the other there is brown and a different orange. The two oranges fairly scream at each other. The group of sketches for covers appearing on the inside spread of the insert is decidedly attractive. There is a fund of suggestions in that group of miniatures that should give ideas for anything along that line.



Striking calendar design by The Medbury-Ward Company, Toledo, Ohio. The plates were made up in four flat colors, except in the small circle where a Ben Day pattern was placed. The plates are zinc and the colors are slate, dark green, dark brown and black, and were run in the order given. The plates were made from a pen drawing. This design is an example of the bold poster handling which is forceful and at the same time artistic.

for the booklet of the Pasadena Furniture Company, and the announcement for Reynolds & Eberle. The former is treated in a style which suggests craftsmanship, as it should, and follows an excellent Colonial motif. The color treatment, deep gray brown and bright blue green on deep brown cover stock, is soft and delightful. Blind embossing adds to the quality effect. The announcement is one of the simplest of forms, the title comprising simply the one word printed inside a blind embossed panel on Strathmore De Luxe. In both these specimens fine paper plays a most important part. On small work at least, the difference in price between paper which adds to the beauty and effect of a job and that which simply takes the impression is so little there would seem to be no excuse for using cheap paper where an effect of quality is at all desirable. Most of the other specimens are thoroughly satisfactory, although none are so

Collectanea Typographica

By HENRY LEWIS BULLEN

Now, what I want to do, is to put definitely before you a cause for which to strive. That cause is the Democracy of Art — the ennobling of daily and common work, which will one day put hope and pleasure in the place of fear and pain as the forces which move men to labor and keep the world agoing.

— William Morris.

* * * *

The First Typefoundry in Chicago

THE Chicago Type Foundry and Printer's Warehouse was established in 1855, by the Whites, who were owners of the typefoundry subsequently owned by Farmer, Little & Co., the members of which firm had been employees of the wealthy Whites. In 1863 the Chicago Type Foundry passed into the hands of John Marder, John Collins (Marder's father in law) and David Scofield. In 1867 Herman F. Toepfer, who had been operating a typefoundry on Canal street, New York city, consolidated it with the Chicago Type Foundry, and the firm name became Scofield, Marder, Toepfer & Co. They made types and electrotypes and sold everything for the printer, at 139 Monroe street. John Marder, well known to all the older printers of the Great West, was the active spirit. Toepfer's partnership was a brief one. John Collins withdrew his silent interest. The firm name in October, 1868, was Scofield, Marder & Co. In January, 1869, it was changed to Marder, Luse & Co., and thus it remained until the Chicago Type Foundry was merged into the American Type Founders Company.

We present a reproduction of a photograph of the Chicago Type Foundry, taken in 1867, presented to the Typographic Library and Museum by Harry Hillman, editor of THE INLAND PRINTER. Here we have Monroe street in the "good old days." It would be interesting to trace the history of all the persons whose faces appear in the browned

old photograph. That good looking young man in the stairway entrance, with a type form in his hand — who was he? What was his history? We surmise that he was successful in the fast growing city. His may be one of the big names of the industry as it is today. Let him disclose himself.

We do know some of the folks in the picture. The child in white skirts is John W. Marder, now secretary of the Typothetae of the city of Rochester. Herman F. Toepfer is holding the boy. That Lincoln-like figure in the high top hat, at the left of little John, is John Collins, his grandfather, the solid backer of the enterprise. The stalwart figure standing on the sidewalk and wearing a soft hat is David Scofield, who came in from the White regime. The younger man in the rear of the main entrance is

John Creswell, well known to an army of old time printers. The man standing at the right of the main entrance, near the paper cutter, is John Marder, whom every western printer knew in his day. He was the man who said later: "Let American types be cast on a point system," and it was done.

There on the sidewalk and in the wagon is an outfit for a small newspaper — the Washington hand press, cases, stands, types, and plenty of ink. Where was it going? Not unlikely to a small village which is now a great city; and it is not unlikely that instead of the Washington hand press the newspaper is now using two or three perfecting presses and a battery of linotypes. Nevertheless, the hand press was the root of the enterprise and its success. So John Marder and his associates supplied the roots of hundreds of successful printing houses and newspapers, and did their part well in making Chicago and the Great West grow.

* * * *

We Believe It

The next four years will be the most prosperous the printing business has ever known. What share of this prosperity any individual may enjoy will be strictly up to him. Now is the time to plan for progress.—*The Ambassador.*

And the next four years after the next four years will be still more prosperous. The appreciation of the power of printing grows day by day, and also the realization that printing is the most forward moving influence available for all needs of all men, whether material, mental or spiritual. Of course the printing business will grow mightily. And as it grows in volume the quality of printing will count more and more. A printer's ability as an art craftsman will command success, if only he will himself appreciate the compelling value of his work.

* * * *

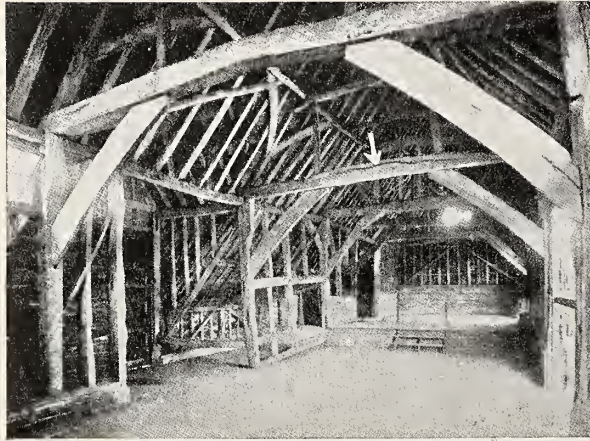
The printer is premier in the cabinet of King Commerce.



The first typefoundry in Chicago, established in 1855, from a photograph taken in 1867, and presented by Harry Hillman to the Typographic Library and Museum of the American Type Founders Company, Jersey City. See accompanying article.

Did the Pilgrim Printers Bring a Printing Press With Them to Plymouth?

NOTWITHSTANDING the intensive study given to everything relating to the Pilgrim Fathers, hidden facts are still coming into the light. Rendel Harris, who, if we are not mis-



The old barn at Jordans, England, believed to have been built from the timbers of the Pilgrim ship, Mayflower. The arrow points to the broken beam (alleged to have been repaired by means of the screw of a printing press), which is one of the chief identifying features, as explained in the accompanying article.

informed, is a professor in the University of Manchester, has discovered that the remains of the ship Mayflower were used in 1624 to build a barn at Jordans, in England, which is part of an ancient estate, now belonging to the Society of Friends (Quakers) and maintained by them as a shrine, for on it is the meeting house in the graveyard of which William Penn is buried. The barn is still intact, and a photograph of its interior, when turned upside down, shows that it was actually made of the interior timbers of a ship turned upside down. Rendel Harris traces in a most interesting way the history of the barn and its owners and the history of the Mayflower of the Pilgrims, and reproduces confirmatory documents and photographs in proof of the authenticity of his discovery that the barn is in its main parts built of the timbers of the latter sacrosanct ship, until one ends by accepting his conclusions as printed in "The Finding of the Mayflower," published this year by Longmans, Green and Co., 8vo, pp. 58.

Now in this extraordinary compilation of authenticated data there is an allusion to a printing press. *Collectanea* has related in these columns the story of the Pilgrim Printers, Brewster and Winslow. Harris quotes from Bradford's "Journal" of the voyage the passage relating to the peril of the ship, thus:

There were incountr'd many times with crosse winds, and met with many feirce stormes, with which the ship was so shroudly shaken, and her upper works made

very leakie, and one of the maine beames in ye midd ships was bow'd and craked, which put them in some fear that ye shipe could not be able to perform her vioage. . . . The m[aste]r and others affirmed they knew ye ship to be stronge and firme under water, and for the buckling of the maine beame, there was [said they] a great iron scrue (screw) ye passengers brought out of Holland, which would raise the beame into his place, ye which being done, the carpenter and m[aste]r affirmed that with a post put under it, set firme in the lower deck, and otherways bound he would make it sufficiente. And as for the decks and upper works, they would calke them as well as they could, etc.

Then Harris resumes:

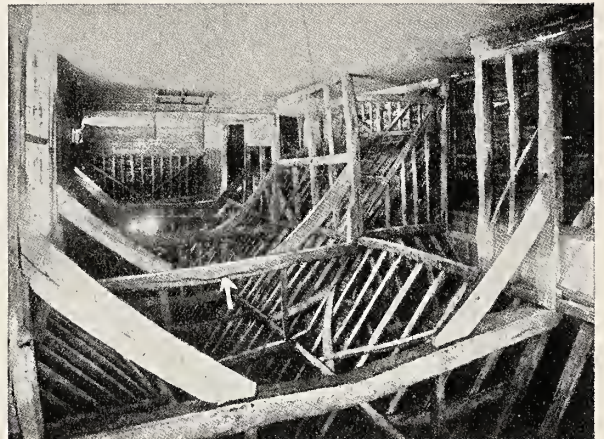
Now let us examine the main beam of our barn. A glance will show that it has been badly cracked, either by the contraction which often occurs in timber, or by a definite accident. Looking more closely we see that the rupture has been repaired by means of an iron clamp held in position by a couple of iron screws. Moreover this was apparently done before the barn was built, as it is covered in part by the main supporting joist. The question therefore arises whether this piece of cracked timber is the cracked beam of the original Mayflower. Was the clamp remedial or was it preventive?

It may be objected that this clamp is not exactly the great iron screw which the passengers had brought with them. Certainly the screw itself, of which Bradford speaks, was not let into the beam at all; it was used to raise the bending beam and bring it back into position, and would be removed as soon as the upright post was in its place. In other words it was a screw press or screw jack; PROBABLY ALL THAT WAS LEFT OF BREWSTER'S PRINTING HOUSE, AFTER THE TYPES HAD BEEN SEIZED BY THE LEYDEN AUTHORITIES. It has often perplexed

one to find out why the passengers should have a great iron screw with them; some of the books which record the incident speak of a passenger with a screw, but that is not what Bradford said, nor what he reports the shipmen as saying. The supposition that it was a part of the old printing press makes it all clear. The printing house was broken up before they left Holland. The Leyden officials had taken the types away and prevented further complications from that quarter with the British Government.

Brewer, who was the financial head of the printing house, was gone to England, there to spend the greater part of his life in the Bishops' prisons; Reynolds, the assistant, had retreated to Amsterdam; Brewster and Winslow are on board the Mayflower. They are the chief printers (Winslow being probably Brewster's master in the art), and we can quite understand how they came to pack up the remains of their machinery and take it with them to America. No doubt they designed to print more books, in days to come, in defense of their faith. They may have had a due sense of the truth that the Press is the lever that moves the world; they certainly never suspected that the lever was going to be applied in a visible manner to keep a ship from foundering. The Press had become a Providence, like so many other things in the Pilgrim story.

There is nothing improbable in this surmise. We know the Leyden authorities, at the behest of James I., did seize Brewster's types, but nothing is said in the document pertaining to the seizure of a press, yet the press was the most expensive item in Brewster's outfit. True, no mention or use of a printing press in Plymouth is recorded. Let us suppose the press was there, why was it not used? Well, there were types and paper to buy, and no funds available—the Pilgrims had little money; Brewster would find all his time occupied as teacher of the young and preacher to the congregation; Winslow would find his time crowded with executive duties as explorer, negotiator with the Indians



This is an upside down picture of the old barn shown above, believed to have been constructed from the timbers of the ship Mayflower. This picture proves that the barn was constructed with the timbers of a ship, which were turned upside down.

and magistrate and recorder. And so the opportunity of adding to Pilgrim laurels the honor of being the first to introduce the beneficent art of printing in the English Colonies was denied to the first printers to land on our shores. Nevertheless, supposing Professor Harris to be right, the old printing press saved the ship, did it not? In saving the ship it saved the Pilgrims and all that they gave to the upbuilding of our country!



BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

A Valuable Country Weekly Bulletin

The State College of Agriculture at Ithaca, New York, has just issued a forty-six page illustrated bulletin on the country weekly in the State of New York. The bulletin was written by M. V. Atwood, for the last ten years publisher of the *Journal and Courier*, of Groton. For three years Mr. Atwood has also been connected with the office of publication of the State College, where he has been devoting much time to a study of the country weekly.

The bulletin is intended primarily to point out to the communities of the State the value of their local papers as factors in community life, but it also contains much material of practical value to country publishers. This includes a comparison of the country weekly with daily newspapers, a discussion of editorials and of the best kinds of news for the country weekly, and an appendix which contains valuable tables, a cost survey of a typical country newspaper plant, and a paper on "The Value of the Reminiscent Tinge," written several years ago by the late E. E. Carpenter, of the *Morris Chronicle*, for a meeting of the Susquehanna Valley Press Association.

A copy of this bulletin will be mailed without charge to any publisher who makes request to the College of Agriculture at Ithaca, New York, for bulletin F 155.

Rendering Community Service

A reader of this department writes a word of criticism because we did not explain in last issue what particular community service was rendered by the newspaper winning the first prize in the contest mentioned wherein a silver cup was awarded for the most noteworthy community service rendered by any country newspaper in the past year. Good criticism, but the facts were not at hand at the time to state what service was rendered. Since then we have been informed of some of the service, and we are pleased to discuss this phase of newspaper work generally.

A community building, with hall and conveniences for all, and a community club were under discussion in the newspaper of this small town. The editor got into the game strong, because he knew it was the right thing for that town to have. He used his newspaper judiciously to get his people interested, and then not only organized but headed the movement to raise the funds and get the building. He won out all along the line, and the community is so well pleased with the enterprise that his newspaper was nominated for the prize mentioned, and, in the judgment of the committee, the newspaper was entitled to it.

Another phase of community service was brought to our attention recently, where a South Dakota editor runs at the head of his editorial page a "Statement of Policies." Included in the policies of that newspaper are "Good Roads," "A County Fair," "Paved Streets," "A Public Library," "Better Train Service," "An Organization of Boy Scouts," "Advertising the Town," and a few such utilitarian subjects. Discussing one

or the other of these things systematically, the newspaper may find the subject to which the community best reacts, then start organizing along right lines for action, and every year it will be able to win one or more of the campaigns outlined.

Wouldn't it be a great community service if a newspaper in a small town could wake its people up to the need of some such things as those mentioned and then convince the people that it is possible to get them? The editor who has tact and good judgment might inaugurate such a campaign of improvement for his little city and get away with it. Less tactful and more reckless editors might ruin their whole prestige in the community by thus getting "too fresh" in the small town mind. In no place under the sun are tact and care and genius more needed or better displayed than in the small town community where everybody knows everybody else and all about them. But the fact remains that things have been accomplished in such communities and that they are possible, even in these times. Not by fault finding and scolding, nor by "smarty" ridicule of existing conditions, but by education and inspiration of the young people of the community to become interested and join in the demand. If necessary, town officers can be elected who will help in it, and if more necessary, the boys who helped shove the Germans back over the Rhine will enlist if the editor and his friends are the right sort.

But we attempt too much in trying to supply details for these suggested campaigns. The need for them exists in almost every community, and you can put it down as a guaranty that every person in any community will be a reader of, and either a supporter or a critic of, the newspaper that takes the lead in "putting its town on the map." In one State we know of there will be some experiences to tell next year of accomplishments this year along this line. Even with tight times and discouragement something can be done. "Hard times" is often a state of mind and newspaper optimism can frequently do much to restore public confidence.

Bad Display Is Bad Business

A sample copy of one of the best sixteen page regular weekly papers in a mid-Western State was recently sent to us for inspection — and we were disappointed in it. Our disappointment was not due to anything done by the editor or news gatherers, not because of the ad. solicitor's work, not because of the proofreaders or pressmen, but because some ad. man in the composing room had been using the machine composition too much — trying to dump everything on the machine — with the result that a lot of mighty good ads. were spoiled by rotten display or rather lack of display. In some cases of this kind it is pure laziness; it is sometimes done because shortage of help makes it necessary; in others because the boss has not directed the workmen carefully; perhaps in others a complete lack of artistic ability. But the fact remains that a lot of very good ads. are spoiled by careless workmen — or some other kind. Using the machine on ads. is all right and is

It is all right to set a whole ad. on the machine if the ad. man wants to do that. But he should then be artist enough to see where hand set display lines would improve it, where good borders and boxes and panels would make things stand out, where contrast and emphasis are vital to the striking effect.

[illegible]

There are slug casting machines that can take care of all necessary display in ordinary ads. but not many small shops have such machines. If they have not, then the proprietor should know when the machine is being used too much or when his advertisers are being abused by careless mechanics in the ad. room. In these days good advertisers are too valuable an asset to any newspaper to have them disappointed in the display of their copy. We should think carefully along this line as we read over our own papers — as the finished product of all our thought and plans and endeavors goes into the mails each issue. The paper mentioned is not the only one in any given territory. We see them often.

Some of the large daily newspapers have recently found determined opposition among their advertisers to any increase of advertising rates. Higher cost of print paper has made such increase necessary, and it has been put into effect, both in advertising rates and in subscription rates. *The Minneapolis Tribune* has been running page advertisements as a means of educating its patrons to the necessity of such advanced rates. Production costs are shown for the several recent years. As an example, the following regarding news print is given in one of these page advertisements: "News print cost increase has been constant and enormous. Standard contract news print in 1907 cost \$45 a ton, cars mill. This gradually rose to \$98 a ton in 1920, and most newspapers were also compelled in that year to fill out their contract allotments by buying spot paper at double or triple the contract price. The contract price for 1921 is \$130 a ton, or \$32 a ton over that of 1920. An ordinary metropolitan newspaper uses from 5,000 to 10,000 tons of news print annually. On the basis of 10,000 tons, the news print cost of a newspaper in 1920 over that of 1907 would be \$530,000, and the excess of 1921 over 1920 would be \$320,000. Other factors remaining constant, such newspaper must have made \$320,000 net profit in 1920, in order to break even in

[illegible]

Suggestions for the attention of the editor of this department of THE INLAND PRINTER are always welcome. The same thing applies to criticisms. It is hard to get the drift or desire of unexpressed thought.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Rigby Star, Rigby, Idaho.—Here is an excellent paper, every department of which bears evidence of intelligent and skilful handling. We have no suggestions for required improvement.

Renville County Journal, Renville, Minnesota.—The makeup of the first page (Feb. 10 issue) is excellent, as, in fact, is the entire paper. We have no suggestions for required improvement.

Roy ROBINSON, Guelph, Canada.—The "Manufacturers' Page" from the *Mercury and Advertiser* is well handled. The large number of small advertisements, many of them single column one inch displays, are admirably displayed.

L. F. HOHENSEE, Wymore, Nebraska.—The full page advertisement circular for Pacal's is excellent in layout and typography. Display is impressive and balance is good. The memo head and invoice are likewise well executed. Good presswork materially assists the other good features toward excellence.

The Morning Chronicle, Halifax, Nova Scotia.—Your New Year special edition is a fine example of modern newspaper making, every feature bearing

ville, Mississippi, and has been the owner of this paper for sixty years."—*By a Friend*. The advertisement is a good one and is reproduced just to show our older readers what a young fellow of 83 can do.

At Columbia, Missouri, the seat of the State University and the well known School of Journalism, over which Walter Williams presides, the *Evening Missourian* is published. Supervised by the School of Journalism, edited and managed by the students themselves, we can expect a high grade of newspaper work, and we are not disappointed. A recent issue is characterized by a wholly unusual, interesting and attractive "dress." All the headings are set in italic type. Incidentally the advertisements are placed according to the pyramid and the same kind of border appears around each of the three advertisements on the page.

The Desloge Sun, Desloge, Missouri.—Presswork is excellent and the paper carries a lot of interesting local news matter. First page makeup is not interesting for the reason that all the heads except the large one at the top of the two inside columns are very small and inconspicuous. With some interesting headings—the main sections of which should be set by hand in eighteen or twenty-four point head letter, or some extra condensed face of type—well placed on the first page, the appearance would be greatly improved. Advertisements are well arranged and displayed, but some of them are made displeasing by the use of extra condensed display type with other type of regular

Look to the Yellow Star

GILMERS GREAT PROSPERITY SALE

Continuing the Sale of Groceries

Blankets! A lot of our main stock of blankets has been brought forward for sale. First class quality and you may be sure that you will get the best value for your money. Select the entire stock at the reduced price and get another good and profitable bargain for only—

1c

Knit Caps The latest and most popular styles in knit caps. Made of fine quality material and get another good and profitable bargain for only—

1c

Ginghams, Percales, Shirtings, Etc. The latest and most popular styles in gingham, percale, and shirting. Made of fine quality material and get another good and profitable bargain for only—

15c

Underwear The latest and most popular styles in underwear. Made of fine quality material and get another good and profitable bargain for only—

1c

Ladies' Union Suits The latest and most popular styles in ladies' union suits. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's High Grade Suits December Price Was \$30

15

Overcoats! Men's fine quality, winter overcoats. Made of fine quality material and get another good and profitable bargain for only—

9

Women's and Misses' Coats December Prices Were up to \$19.98

6

Sale of Suits Women's and Misses' suits. Made of fine quality material and get another good and profitable bargain for only—

14

Knit Scarfs The latest and most popular styles in knit scarfs. Made of fine quality material and get another good and profitable bargain for only—

1c

Outing Flannel A Big Lot Ready

1c

Men's Hats The latest and most popular styles in men's hats. Made of fine quality material and get another good and profitable bargain for only—

1/2 Price

Union Suits Men's Union Suits. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Half Suits Men's Half Suits. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Suits Men's Suits. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Ties Men's Ties. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Socks Men's Socks. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Undershirts Men's Undershirts. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Vests Men's Vests. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Pants Men's Pants. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Shoes Men's Shoes. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Hats Men's Hats. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Suits Men's Suits. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Ties Men's Ties. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Socks Men's Socks. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Undershirts Men's Undershirts. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Vests Men's Vests. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Pants Men's Pants. Made of fine quality material and get another good and profitable bargain for only—

1c

Men's Shoes Men's Shoes. Made of fine quality material and get another good and profitable bargain for only—

1c

Striking two page "spread" from *The Twin-City Sentinel*, Winston-Salem, North Carolina, an excellent example of bargain style department store publicity. The "reversed" heading was "home made," the letters being routed out of a piece of zinc on the routing machine in the composing room. Have you ever thought of that use for the lazy router?

evidence of intelligent skill and painstaking effort. Exceptional results were obtained in printing the halftones, while the advertisements are forceful in display, well arranged and easy to read.

RUFUS SHORE, Winston-Salem, North Carolina.—The two page spread for Gilmer's appearing in the *Sentinel* is an excellent example of the strong department store style of advertisement. It is reproduced. The routing out of the letters in the reversed plate for use in the main display is an ingenious piece of work and shows the possibilities for unusual effects in the use of the routing machine.

Marcus Hook Press, Marcus Hook, Pennsylvania.—You publish an excellent paper, the best of the numerous good features being presswork. The two page spread, issued to speed the return of confidence in business, is praise-worthy propaganda and, incidentally, a good idea for obtaining extra business. It is reproduced in the hope that it will suggest possibilities along the same lines to other publishers, as it is not at all too late to help in the good work.

EDGAR H. McELROY, Waxahachie, Texas.—You deserve a great amount of praise for the excellence of the display and arrangement of the full page advertisement for the Daniel Millinery Stores. The only serious faults are the fact that it appears crowded at the top where the several display lines are too small in comparison with less important lines below. Space could undoubtedly be conserved at the bottom to make room for the larger display desirable at the top and in order also to open up those lines. The central section set in capitals should have been set in lower case.

READ THIS BY ALL MEANS: "I am mailing under separate cover a copy of the *Amador (Cal.) Dispatch*, which contains a four column auto truck ad. (reproduced herewith) and an editorial, both of which were set by William Penry, Senior, proprietor of this paper. Mr. Penry is 83 years old (What do you think you will be doing when you are 83?) and does his own editorial writing as well as composition without the use of glasses. As far as I could see the ad. was errorless, while there were only six typographical errors in the editorial. . . . Mr. Penry started his trade sixty-four years ago at Louis-

shape. Plain rule borders are recommended and we suggest that the appearance of the pages that carry display advertising would be improved if the advertisements were placed in some orderly and systematic manner, as by following the pyramid.

L. STRAUSS & COMPANY, Indianapolis, Indiana.—Your newspaper advertising, examples of which have been shown on several occasions heretofore, is as distinctive, striking and effectual as any that we have ever seen. Entirely lettered in a free and interesting style they can not be mistaken, even at first glance. Once a reader becomes familiar with the distinctive style in which they are done, every succeeding advertisement—whether closely read or not—becomes an advertisement just the same. This eliminates waste. Certainly every one in Indianapolis must now know the house of Strauss very well indeed.

The Logan Democrat, Logan, West Virginia.—First page makeup is excellent, the type used for the large news headings being excellent. Presswork is satisfactory, although it might be improved. Advertisements, as a rule, are too ornamental, ornaments being needlessly used and without improving the appearance, as on the Midway Garage display. The heavy wave line borders are very unattractive and detract from the type. If you must use so wide a variety of type in advertisements, by all means confine each advertisement to one style of display. To see an extra condensed line next to an extended line, or still another style, is an offense to the eye. Do not attempt to bring out too many points in an advertisement but emphasize a few and bring them out strong.

H. C. FREEMAN, Bridgeport, Washington.—We do not like the condensed outline Cheltenham used for the title of the paper, across the top of the first page. This is not due to the fact that it is so different from the usual style of type used for the purpose, but because the letter used lacks both beauty and dignity. Presswork is fair, excellent considering what we assume to be your facilities. Give a little attention to your rollers, and if they are hard and lack "tack" get some new ones and be sure to change the tympan for each issue. What we have said of your presswork also holds true of the

advertisements, showing plainly that your type equipment is limited. Six point rules are too heavy for the advertisements in your paper, most of which are two columns by six inches or smaller. Three point would be a better size, and these, used consistently in place of the decorative and very light borders, would add to the appearance of the paper.

W. T. HALL, Dothan, Alabama.—There is room for much improvement in the *Eagle*. The presswork is atrocious. Plainly the blanket on the press has served its full usefulness or there has been a great deal of carelessness in setting the inking fountain. We think, too, that the rollers have about served their time. Makeup of the first page appears carelessly done. Little or no effort seems to have been made to line up the headings and to distribute them over the page in an orderly and balanced arrangement. Study the first pages reproduced in this department from time to time. There should be a six point slug at the top of each column just below the cutoff rule. The headings in every column crowd the cutoff rule. An utter disregard of the value of white space, and of its value in dividing the different parts of an advertisement for ease of comprehension, is shown in the church advertisement (Feb. 12 issue).

the half page advertisement, "Three Edmonton Products," were available for use in place of the outline letter, the effect of the advertisement would have been very striking, as indeed the layout already is. We would prefer, however, to see the corners completed by the continuation of the border used and not embellished by the additional squares constructed of other rule.

The Rimersburg Gazette, Rimersburg, Pennsylvania.—Presswork is not good, the difficulty apparently being caused by hardened rollers and a flood of ink applied in streaks. Possibly the tympan is changed only occasionally and high cuts have worn it down in spots, on which spots in succeeding issues the print is pale because of the weakened impression. We note that the body matter in many of the advertisements is set in capitals of a rather condensed block letter, doubtless because you do not have mats for the machine of a size large enough in lower case. Capitals are hard to read and also displeasing when set in mass. More care should be exercised in fitting rules for borders and in justifying the advertisements so that the corners will join, gaps of six and eight points being frequently in evidence. The lack of sufficient type in series, necessitating the use of various styles in the display—two and three

MARCUS HOOK IS BUSY, YES, VERY BUSY, THANK YOU!

There is no depression in Marcus Hook. It is one of the few towns in the country today that is busy. This is no fairy tale or wind talk. It is a fact. A tour of the industrial plants located here will prove that. There are one or two plants that are not running to capacity—their maximum production—but they are employing nearly their full force.

NO STREET CORNER LOAFING IN MARCUS HOOK

The Streets of Marcus Hook are not marked by men standing on every corner with that look of anxiety on their faces. There are no men standing on the corners at all, unless it be men who are working on night shifts coming out for an airing.

MINISTER SAYS WE ARE BUSIEST TOWN IN AMERICA

Rev. Dr. Priest, pastor of Cokesbury M. E. Church, well said at the Boosters' Association banquet one night recently: "Marcus Hook is busier than any other town in the State. I might say that she is busier than any other town in the country, for her industries are busy with workers. Her inhabitants are employed, and are not affected by the widespread depression elsewhere. We are indeed very fortunate, and it shows that our industries here are of the staple kind."

The business men and merchants are of one voice when they say: "Yes, business in Marcus Hook is good."

These business men are so sure of this fact that they are handing out advice to the public in this community, as the following will show:

MILLS AND PLANTS ARE GETTING BUSIER EVERY DAY

One only has to make a tour of the plants located in and around Marcus Hook, Linwood and Claymont. The volumes of smoke emitted from the many stacks in this vicinity is the best evidence that WE ARE BUSY. The mass of humanity pouring out of the gates of these plants from 4 o'clock in the afternoon until 6 is another proof that we are busy.

Take the big silk mill of the Viscose Company. It has been running at greater speed each week since the first of the year. There are 3800 persons employed there when going at maximum capacity. There is the usual cheerful atmosphere here.

The Congoleum Company is getting back to normal again after a slowdown in the plant, which really affected no one, as it occurred at the holiday season. The same spirit of cheerfulness pervades at that plant as at the silk mill.

The Sun Company, refining oils and greases as well as making gasoline, and the Pure Oil Company, the Union Petroleum Company, the Texas Oil Company, all large producers of refined oils really never have been affected by any depression that has visited the country generally.

The General Chemical Company, while not running to maximum capacity for several months finds itself getting busier every day, and it is believed that before long the plant will be running full strength again.

The National Aniline and Chemical Company, the only big plant in Marcus Hook which was closed, is again getting ready to get busy with a force of men.

Worth Steel Company has not had any let up, rather it has been getting busier when material could be obtained. This plant some day will employ many thousands of men.

The two barrel factories, the Standard Packing Company and the Knobb Barrel factory both have been as busy as ever, showing that their product has been on equal footing with past years.

Hook Foundry Company is just as busy as ever, in fact there is a rumor going around that the plant will be enlarged as soon as it is possible to procure building material at normal prices.

The Lindsay Chaplet Company, in Linwood, is a young concern, but it is getting busier every day.

We modestly might add that The Marcus Hook Press printing and advertising is much larger than last year. The force has been more than doubled.

WHO BUYS YOUR PRODUCTS?

No matter if you are a farmer selling crops, a worker in the factory, mill, railroad, store, etc., selling your labor—somebody else must buy what you have to sell, or you lose.

WHO IS THE BUYER BUT YOURSELF?

You consume food, wool, cotton, which the farmer raises—clothing, shoes, stoves, coal, furniture, lumber, building material, oil, barrels, chemicals, dyes, steel, iron, etc., which some of you produce.

How can you keep on working unless you keep on buying?

YOU CAN'T!

BUSINESS MEN ADVISE YOU TO BUY NOW!

Do not buy what you do not need—that's extravagant and wasteful.

Keep on buying what YOU need NOW—or the man who would buy the things you depend on for a living cannot buy.

Each HELPS the OTHER. Are you doing your share? Keep on buying, carefully, but BUY NOW.

WOOD BROTHERS Plan to Build Store Phone Bldg. 1114 1111 Market St., Marcus Hook, Pa.	FRANK GROSS Department Store, 1114 Market St., Marcus Hook, Pa.	JAMES TUCK FURNITURE, 1114 Market St., Marcus Hook, Pa.	MARCUS HOOK BARGAIN HOUSE 1114 Market St., Marcus Hook, Pa.	DELAWARE COUNTY TRUST CO. 1114 Market St., Marcus Hook, Pa.
C. L. MORRIS FURNITURE AND TALKING MACHINES 1114 Market St., Marcus Hook, Pa.	F. C. ANDERSON REAL ESTATE 1114 Market St., Marcus Hook, Pa.	Wm. J. THORNTON CHEMIST AND PHARMACEUT 1114 Market St., Marcus Hook, Pa.	ECONOMY MEDICINE STORES 1114 Market St., Marcus Hook, Pa.	MORRIS SPIELMAN Shoes for All—Ladies and Gentlemen's Wear—Yard Goods 1114 Market St., Marcus Hook, Pa.
MORRIS M. SAPIOVITS Hardware, 1114 Market St., Marcus Hook, Pa.	LAWRENCE J. WOOD Typo, 1114 Market St., Marcus Hook, Pa.	VERNON'S JEWELRY STORE 1114 Market St., Marcus Hook, Pa.	ROSENBLATT BROTHERS 1114 Market St., Marcus Hook, Pa.	THE MARCUS HOOK NATIONAL BANK 1114 Market St., Marcus Hook, Pa.
ROBERTS BAKERY 1114 Market St., Marcus Hook, Pa.	CHRISTY'S LUNCH PARLORS 1114 Market St., Marcus Hook, Pa.	MORRIS TOLLEN Women's, Men's and Children's Wear 1114 Market St., Marcus Hook, Pa.	MARK'S VARIETY STORE 1114 Market St., Marcus Hook, Pa.	THE GLOBE THEATRE 1114 Market St., Marcus Hook, Pa.
WILHELM'S EXPRESS 1114 Market St., Marcus Hook, Pa.	D. R. LINCOLN 1114 Market St., Marcus Hook, Pa.	F. C. HUTCHISON 1114 Market St., Marcus Hook, Pa.	CAMBRIDGE TRUST COMPANY 1114 Market St., Marcus Hook, Pa.	Wm. M. BURTON, Jr. 1114 Market St., Marcus Hook, Pa.

"Better Business" propaganda, a spread from that excellent paper, *The Marcus Hook Press*, Marcus Hook, Pennsylvania. It is not too late to boom "better business," and booming it in this manner means better business for the publisher.

Note the cards—they paid for the page, no doubt.

White space is apparent where it does no good and is missing where essential. Advertisements outside this one are fair.

The Corydon Republican, Corydon, Indiana.—On the whole the *Republican* is a fine paper. While some evidence of slur is apparent, the presswork is good, and the first page makeup is excellent. Some headings larger than those you have in the lower half of the page would add to the interest of the whole page and balance it better, for, as it is, all the large headings appear at the tops of columns. The page is long, too, a fact that accentuates this fault. Advertisements are exceptionally well arranged and displayed, faults in them being the use of different styles of display type in the individual advertisements and the occasional use of borders made up of repeating units, each of which is an attraction in itself. Such borders draw too much attention to themselves, and, unfortunately, away from the type. The plain rules that you generally use make by far the best borders. Appearance of the inside pages would be improved if the advertisements were placed according to the pyramid, which means if they were grouped in the lower right hand corner of the pages instead of being scattered over the pages without order or system.

Kewaskum Statesman, Kewaskum, Wisconsin.—First page makeup and presswork are excellent. The outstanding fault with the advertisements is the fact that most of them are overdisplayed, too many lines being emphasized prominently, the effect of which is to handicap the effectiveness of the display. One can not give close attention to an advertisement in which many display lines are clamoring for attention any more than he can to one person when several others are trying to talk at the same time. The fact that so many styles and shapes of type are used for display purposes makes the pages displeasing because of the inharmonious appearance they create. The weak decorative borders are also a fault. Plain rule borders serve adequately every requirement, appear clean cut and add to the attractiveness of the paper, because they harmonize better with all styles of type than any decorative border can. You would add to the appearance of the paper further by placing the advertisements in accordance with the pyramid, which is explained in one of the other reviews, all of which, we believe, it would pay you to read.

W. J. WHITEHOUSE, Edmonton, Alberta.—It is regrettable that so ambitious a piece of ad. composition should have to suffer from inferior type equipment. If, as you state, a light face harmonizing with the main display in

often being used in the same display—makes it difficult to obtain a pleasing appearance. We suggest also that you make up the pages in accordance with the pyramid, grouping advertisements of each page in lower right hand corner.

Greenwich News and Graphic, Greenwich, Connecticut.—The outstanding feature of your excellent paper is the front page makeup. It is interesting, dignified and pleasing. The top headings are just the right size, although they might well have four instead of two decks, thereby enabling you to emphasize more of the important features of the stories in the headings. The appearance is that of an old and reliable publication, yet there is nothing old fashioned about the paper's dress. The placing of advertisements is pleasing, generally in accordance with the pyramid makeup. While the arrangement and display of the advertisements are usually excellent, the fact that quite a variety of display types are used makes the characterful appearance of the first page impossible on the others. The fact, too, that the rule borders, quite generally used, do not join well at the corners in a great many cases detracts from the pleasing appearance of the paper. The frequent use of capitals for large amounts of matter in the body of advertisements is a fault in that capitals are quite difficult to read in mass. Presswork is uniformly good in all the copies sent us. One of the first pages is reproduced.

Littleton Independent, Littleton, Colorado.—Your first pages are very unattractive. So many headings in such large sizes of type make the page appear bizarre. The type in headings is ugly, too, and is used in such large sizes as to accentuate the displeasing appearance. The fact that a Denver concern has opened a coal yard at a railroad crossing "west of town" is not of sufficient importance to warrant a three line head set in thirty-six point. Presswork is good, although a trifle too much ink is carried. The best feature about the paper is the display and arrangement of advertisements, which, however, would be improved in some cases by the use of one style of type and by a less frequent use of large capitals in display. Considering the average size of the advertisements appearing in the *Independent* we recommend the consistent use of three point rules for borders, in any event uniformity in borders is one of the surest ways to add attractiveness and an effect of harmony to a newspaper. The "spotty" borders should be discarded, the contrasting dark and light sections of which both attract and detract; they attract attention to themselves and away from the type, which, of course, is not what you want.

CLOTHES*

BY R. T. PORTE



WHEN a business man from another city visits Chiapolis, the proper place for the host to entertain him is the Commercial Club. He introduces the visitor to the secretary, shows him around the building, and tells him what wonderful things the Commercial Club is doing for the city. Batches of literature concerning the city and its industrial development are given the visitor, and charts showing its remarkable growth are exhibited. The prize exhibit is an enormous map showing Chiapolis in the center of the United States, with lines drawn from it to all parts of the country, supposed to show that any one in Chiapolis can reach any part of the nation and that the lines are the direct communication to the rest of the world. At the end of the lines are nice little arrows to show, no doubt, that the lines can keep going right on if the map were a larger one.

George Mathews was showing a visitor the interesting features of the club, the visitor being Andrew Goslin, a purchasing agent for one of the large manufacturing concerns in an adjoining State. George had extolled the club and other things in the usual way, and had given Goslin a lunch in the main dining room, where a hundred or so of the business men of Chiapolis had gathered for the same purpose.

What had impressed Goslin the most was the fact that for once he had found a Commercial Club serving a lunch that was really fit to eat. He had accepted George's invitation through courtesy, but if the honest truth had been told he went with lagging feet, as he had eaten commercial club luncheons before. But, to his intense surprise, this luncheon was worth while. The soup had some substance to it and it was served piping hot. The meat was a choice cut, well cooked, and the portion was liberal. The French fried potatoes and the creamed asparagus were equally appetizing. Pie that fairly melted in his mouth and a cup of the best coffee he had tasted for weeks put the finishing touches to a perfect luncheon. So, in a contented frame of mind Goslin looked over the bunch of men in the dining room, noting one or two who looked mighty prosperous, and then at George's invitation went to the lounging room to enjoy their after dinner cigars.

There were several men in the room, and presently one of the men Goslin had noticed in the main dining room sauntered in. Goslin was a good dresser himself, but mentally he took off his hat to the man who entered. There was nothing flashy about his clothes, but the fit was faultless, and the cloth of the highest quality. The collar was of moderate cut, but as Goslin knew, of the very latest style. The cane carried was an expensive one, but only one who knew canes would have known it. His hat and shoes were obviously of the highest quality and a tastefully selected necktie completed the well groomed appearance.

But the man was not a dude. He had none of the dude's characteristics, but looked every bit the part of a prosperous, well satisfied and prominent business man blessed with a tailor who took pride in making his clothes.

There was no question but the man must be a banker—president of the First National Bank, and probably the president of the club, or at least a director. Goslin noticed that several of the men in the lounging room spoke to him, and mostly in that familiar man fashion that shows a man is popular and a man among men.

At this point curiosity got the better of him, and turning to George, he asked in an undertone who that man was.

"Oh, do you mean Charley?" Mathews said. "Why, he is a printer here in town," and then waited to see the expression on the visitor's face.

The expression was registered all right, and incredulity was written all over Goslin's face.

"Say, George, quit your kidding," he managed to say, "and tell me who that man really is. He certainly can't be a printer, unless he is a banker too."

"No, honest, I'm not kidding you. That man is Charley Brown, a printer—just a plain printer, prints letterheads, envelopes, billheads, cards, and society stationery, as Charley himself says."

"Say, there is more back of this than you say, and I must admit I am curious to know how a printer can wear such clothes, and dress better than any business man I have seen for a long time. There must be something back of all this, so get busy, old man, and tell me. I have seen hundreds of printers, and most of those I know wear clothes a year or two out of style, fitting like a sack, and they look like anything but real business men. The salesmen of a few firms I know look well dressed, but I don't do business with those firms, they are usually too high priced, but this man has me! Not only that, but the fellows here seem to like him, and your tone of voice in referring to him shows that you think a great deal of him. Come on, out with it."

"Well, I know that you are a purchasing agent, and that you know printers pretty well. You know how it is possible to work them for lower prices, and how they get business different than most business men, and really do not seem to have any backbone, but I am here to tell you that Charley Brown is different.

"You saw all those pamphlets about Chiapolis on the table, and how well they were printed. Charley Brown did the job. Charley Brown does most of the boosting printing of this town, and he has the advertising men eating out of his hand.

"Charley Brown is a printer all right, but he is a darn good salesman in the bargain. He has turned down dozens of selling positions that offered big money. Says he doesn't want to sell anything but printing, and says that there should be at least one printer in the world who can wear good clothes, meet other business men on an equal footing, and uphold the dignity of the printing business."

"This is getting more interesting every minute," Goslin put in, "but how does he get away with it? I buy printing on price, and surely the Commercial Club doesn't give its work to Brown here, without a price."

"You never did business with Brown then," George replied, "because you almost forget to ask about price when Brown is selling you. It takes a hard boiled purchasing agent to even mention price to Brown, yet strange as it may seem, Brown's prices are not high. He does not use his personality to get a job and then gouge a customer. He is more likely to be the other way.

"I give Charley a lot of work myself, and his work is so good that I simply have to continue patronizing him. I have never found his prices excessive, either."

"Well, you have a good city, a fine Commercial Club, but I am here to tell you that you must have some printer in Charley Brown."

The cigars were almost gone, and as it was nearly two o'clock, the men got up and left the club. As they went out the door, Goslin, who was a lover of fine autos, saw directly in front of the club one that attracted his attention.

"Some boat, I'll say. Look how well it is kept up, and not this year's model, either. Glass wings, and glass shield for the back, and a classy red. That's the kind of a boat I want. Say, who owns it?"

"Charley Brown," was the reply.

Goslin said something that sounded like "Oh, well." Perhaps it wasn't that at all, but it sounded like it.

Just then whom should they run against but Charley, and this was the opportunity, and George seized it to introduce the purchasing agent and the printer.

*NOTE.—This is the fourth of a series of twelve stories of the printers of Chiapolis. Copyrighted, 1921, by R. T. Porte.

"Glad you are visiting Chiapolis," Brown said, after the introduction. "Saw you at the club. Some good club, and doing things. Intend to drop over to your town some day in the near future and see what you have got. If you don't mind I shall be glad to call on you."

"Come on over, and be sure to call on me."

"Certainly will. So long, must attend to business. See you later."

Not long after, George Mathews received a letter from Andrew Goslin which read as follows:

My Dear Mathews:

Will you please keep Mr. Charley Brown home!

He was over here two days ago, and made that call on me. Also got acquainted with our advertising man, and stayed an extra day, and for the first time in my history as a purchasing agent, a salesman got away with an order without a definite price. A nice fat order for ten thousand thirty-two page booklets, in two colors.

He had every one going, and the advertising man said he was the first printer he ever saw who knew his business. Some remark for an advertising man!

Our sales manager offered Brown \$700 a month to go on the road for us, and Brown turned it down, because he said there would be no fun in it.

After getting the order he kidded me about being a real purchasing agent and knowing how to buy.

Showed me several things about my boat, and talked about fishing, which is my hobby.

I have just woke up and discovered that the order for the booklets did not carry a price — didn't know it till now.

So, for the good of my reputation, keep Charley Brown in Chiapolis.

Yours sincerely,

A few weeks later another letter was sent by Andrew Goslin to Charley Brown which read:

My Dear Mr. Brown:

It is not often that I write to any one to tell them how well satisfied I am with a purchase, but upon examination of the ten thousand booklets just received, and also your invoice for the work, I can not help but write you that we shall be glad to have you take on such other work as you care to for our concern.

The advertising department is particularly pleased with the results of your work. This is also something out of the ordinary and pleases the purchasing department, as they usually get only kicks from the advertising department over work done for them.

When are you coming over again? Just bought a dandy new reel, and a new line you will like.

Sincerely yours,

And some printers never really get the stain of printer's ink off their fingers.

STATEMENT OF THE EXECUTIVE COUNCIL OF THE UNITED TYPOTHETÆ OF AMERICA

Under date of April 9, 1921, the Executive Council of the United Typothetæ of America issued the following statement in regard to the position of the organization on the proposed forty-four hour week:

"After careful consideration of the situation which has arisen through various statements and misstatements by labor union representatives as to the position of the United Typothetæ of America regarding the proposed shortening of the work week, the Executive Council of the United Typothetæ of America authorizes the following statement and directs its publication:

"1.—The United Typothetæ of America, as a body, has never agreed to the introduction of the forty-four hour week in the printing industry.

"2.—By resolutions adopted at its annual conventions held in 1919 and 1920 the United Typothetæ of America has unequivocally disapproved of any reduction in the present working hours, and recommends to its members 'that they

resist any attempt to enforce such reduction except where such reduction has already been agreed to by contract.'

"3.—The Closed Shop Division of the United Typothetæ of America, a distinct and separate organization in itself, has never been, and could not be, empowered to represent the United Typothetæ of America in any negotiations or agreements considered by the International Joint Conference Council.

"4.—The Executive Council of the United Typothetæ of America brands as absolutely false the statement that the United Typothetæ of America is a party to any agreement made between the representatives of any printing trades unions and any employing printers acting in their individual capacity or as members of a Division.

"5.—It should be recognized that the Closed Shop Division of the United Typothetæ of America enjoys complete autonomy in the conduct of its affairs, and the Executive Council of the United Typothetæ of America wishes to emphasize particularly the fact that the membership of the United Typothetæ of America, as a whole, has never been, nor could it be, represented in the deliberations of the International Joint Conference Council, nor can it be bound by the conclusions thereof.

"6.—The Executive Council of the United Typothetæ of America believes that the deliberate and repeated falsification by labor union representatives as to the attitude of the United Typothetæ of America on the proposed shorter work week, now warrants and demands that such of its members as are under no contract to the contrary take the most vigorous and positive action in defense of their already expressed refusal to agree to any reduction in working hours.

"*Executive Council United Typothetæ of America*; signed by William John Eynon, president; J. Linton Engle, first vice president and chairman Executive Committee; Fred W. Gage, treasurer; Edward T. Miller, secretary."

SELLING VERSUS BUYING

Printing and lithography, like other commodities, should be sold, not bought.

The salesman who allows his customer to buy is an order taker, while he who sells and sells right has the confidence, respect and trade of his customers.

Sell what is needed and right, otherwise the other fellow will.

Never take advantage of one's knowledge, for the next fellow will put him wise and put you out.

Don't lie or misrepresent, for neither the devil nor your competitor can contradict the truth.

The more confidence the less competition.

Secure the full confidence of your trade and you will secure their full business.

Confidence begets confidence; know yourself and your line.

Have absolute confidence in your firm. Consider the size and length of time it has been in business. There must be a reason.

An old customer is worth two new ones, therefore get two new ones for each old one.

An order is like a stock certificate, ninety per cent confidence; therefore you must have one hundred per cent to be able to sell ninety.

Price is like the echo, soon forgotten. Quality is like a good name, priceless.

While you can not sell every one, try to sell everybody and you will get your percentage.

In business, as in life, you draw out what you put in. Do your part and you will get your share.

Like your work and you will do it twice as well.

—Samuel M. Hofheimer.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Using Too Thick a Liner

An Ohio operator writes: "We recently placed a carboline advertising figure mold in the disk of our Model 4 machine and have had a little trouble. The mold is the style that sets straight composition up to and including 14 point, and will cast 30 point figures. It is not the mold which casts up to 36 point. The machine will justify perfectly any size of slug excepting when the 14 point liners are in the mold, under which condition it will not force the spacebands up freely and squirts occasionally, the line casting short on the left hand end, although it works the pump stop. We have tested the adjustment of the forward movement of the mold disk and find it all right. Also when we set 14 point with the other mold (Universal adjustable) it works perfectly. We have examined the condition carefully and have come to the following conclusion: It seems that the mold cap is so high when 14 point liners are in that it rubs the vise jaw, evidently pushing up on it and thereby making the lower lugs of the matrices press up tightly against the mold keeper, retarding the free action of the spreading of the line when justifying. By taking out 14 point liners and substituting 12 point, leaving trimming knife open for 14 point, the mold will work perfectly with 14 point matrices. We also find some bright spots on the left side of the jaw underneath, which seems to substantiate our theory. The condition does not seem to be present except when casting a line about 24 ems or longer, shorter measures casting all right. If you can give us any assistance in solving this problem we shall appreciate it."

Answer.—You should not use anything larger than a 12 point liner in the mold. A 14 point liner may be used in a Universal adjustable mold, but not in the advertising figure mold.

Warped Mold Causes Trouble

A Kansas operator submits several slugs accompanied by the following letter: "For many years I have been reading and studying THE INLAND PRINTER. Of recent years I have been more interested in the Machine Composition department and have saved a file of all answers, which I have found very valuable. This, however, is my first time to seek personal help. I am submitting a slug, and you will notice that where a word containing two or three letters appears at the end of the line the letter next to the spaceband is damaged. I thought it was caused by the band, but by using a different band I still get the damaged face on short words. Also, note the fin on first end. The liner is practically new. This, I am convinced, is caused by a warped mold cap."

Answer.—The fin showing on the left end of slug next to mold body could be caused by a warped condition of that part, as well as of the cap. However, in order that there be no mistake made in the matter you should remove the mold and separate the cap from body, and with a piece of sharp brass scrape all the particles of adhering metal from the cap

and body. If you have access to a straight edge lay it over the surface of both cap and body and hold toward a light to observe if a warp or distortion is visible. In regard to the damage to the character next to a spaceband, we suggest that you see if the first elevator slide appears to be loose in the gibs. If the elevator slide will stand it, try driving up the left gib a trifle. Try a line with a small o next to each spaceband, recast several slugs and hold line, examine character with a reading glass. If bruised condition is still present remove the pump stop spring so that it will have no action toward moving the right hand jaw toward the left. Recast several more slugs, and examine. It sometimes happens that the slight movement of right hand jaw toward the left causes the matrices to move sufficiently to produce the bruise. Reducing the tension of pump stop spring a trifle sometimes helps correct this trouble. Another cause may also be associated with the foregoing. If the back screw in the first elevator head shows too much clearance (more than $\frac{1}{4}$ inch) when a line is casting it may also have a bearing on the trouble. The position of the jets on your slugs indicates that your metal pot should be raised at least one point on right side. See jets on base of slug.

Vise Locking Stud Broken

A Western operator writes as follows: "In the office where I work a new machine has been installed. It is equipped with an 18 point font and recessed mold. When an 18 point line is sent in, if the headletter attachment (which holds up the elevator head while casting) is not in proper position, allowing line to lower to regular casting position, the cams revolve as usual. Of course the mold can not come forward and engage the matrix ears. Consequently the vise locking studs are broken. Ear of stud is broken off. Is there any way to overcome that? Does such an accident usually occur when headletter attachment is not in proper position? There is another machine in the office equipped with an old style ejector, and no such accident occurs when mold can not come forward to proper position. Some times the machine stops and other times the cams revolve without hesitation, but the vise locking studs never break. Will you tell me the proper and easiest way to remove metal from screw holes in rim of mold disk, the screw holes through which screws go that hold mold cap in position?"

Answer.—When the flanges of the vise locking screws are broken it indicates that the friction clutch is pulling with more than normal force. They should not break at all; the clutch should have slipped. Remove the clutch arm and clean the leather buffers with gasoline and also the surface of the pulley; replace, and loosen the spring bushing so it is not pressing the spring. Test by throwing back the elevator filling piece and see if the clutch slips as it should. The only reason we know for vise screw flanges breaking is due to too stiff a clutch spring, or to a sticky condition of clutch pulley and buffers. Perhaps resin is used on the pulley; it should not be used.

To remove the metal from the screw holes in the rim of disk you should first remove the mold. This operation may require the tapping of mold from the back with a pig of metal if it does not come out freely. When it is out secure a pair of pliers that can be used to grip the lower end of screw that protrudes downward into mold pocket; turn the screw down and remove it. Take a round piece of soft iron of a diameter less than the screw removed, and drive metal upward, and if you have a tap corresponding to the thread of the screw turn it through the hole and it will clean out the metal and remove any burrs from the thread in the hole. Take a screw to a machine shop or hardware store and borrow a tap for this purpose. At any rate do not try to melt out the metal or dig it out with a steel instrument.

"The Mechanism of the Linotype" Is a Valuable Help for Operators

A Tennessee operator wishes advice regarding a book on linotype mechanism, and also asks several other questions relating to troubles on the machine.

Answer.—Regarding the trouble you are having with your machine, the best book on the study of the linotype is "The Mechanism of the Linotype," which you state you have. We might add that it is the only text book on the subject. There is no correspondence course that we know of on linotype mechanism. Where you find an obscure paragraph in "The Mechanism of the Linotype," or a passage that you can not readily understand, we suggest that you let us know the page and we will explain it to you, making no charge for this service. You should have very little trouble setting a back knife. The general directions given in "The Mechanism of the Linotype" are ample. Move the knife toward the center of disk to clear curved strip, or you may remove the strip. When the teeth of the matrix show bright, as though rubbing on some part, you may determine the cause of this condition as follows: Rub a thin coating of printing ink on the front bevel edge of the intermediate bar, then send through a few lines of matrices, and examine the ink marks of the matrix teeth. If the marks are very strong you may raise the bar a trifle. Before making any change be certain no other adjustment is at fault.

Matrix Teeth Damaged

An Iowa operator writes, in part, as follows: "Some time during the last two months a former employee of this shop broke the casting holding the screw which regulates the distance the first elevator travels. It was soldered together again, but that varied the adjustment a little — evidently the adjustment was not made correctly — with the result that the teeth of the matrices have become quite badly worn. The matrices were falling into the wrong channels, and others would fall on top of the channel entrance guides. Matrices that were supposed to fall in channels under this matrix would bind on the distributor bar. As this would not throw out the distributor clutch the distributor belt generally came off. With the aid of Thompson's 'Mechanism of the Linotype' I readjusted the height to which the first elevator travels, but of course that did not relieve the distributor trouble. What would be the best thing to do for this? On account of the worn condition of the matrix teeth I am not absolutely sure that the adjustment is right yet, as occasionally a long line of matrices will bind and cause the machine to stop on the safety pawl. From the enclosed matrix you will notice that the top teeth are the ones most badly worn. Is this the usual result or can it be possible that this is caused by something else? I have examined the second elevator bar and the distributor box bar for bruises but can find none. We have a gasoline burner and I have had some trouble with the pressure tank. The automatic valve on the intake pipe is out of working order and allows the air to escape back into the pump almost as fast as I pump it in.

As the pipe holding the valve is soldered to the tank and can not be removed I am entirely ignorant of how to fix it. Can you give me a little help on this, too?"

Answer.—The combination teeth of the matrix show slight wear. We suggest that you secure a new part to replace the broken piece, and then reset the screw that limits up stroke of elevator. You will not find much trouble in this adjustment. Place one matrix in the elevator jaws and allow the elevator to go all the way up. Place a light just above the second elevator bar and a strip of white paper just to the right of the second elevator bar. Observe the alignment of matrix teeth and bar rails by looking through from left of first elevator, change the screw up or down until the teeth exactly align (up and down) with the rails of the second elevator bar. By using care you will be able to make this difficult adjustment correctly. We suggest that you have a local tinsmith unsolder the valve pipe, then you can see why the valve does not work. Be certain that all gasoline is out of the tank before heat is applied for unsoldering, otherwise it will be a risky operation.

Spongy Slugs May Be Caused by Worn Plunger

A Kansas publisher submits slugs and writes: "We are sending you herewith a few slugs which are very spongy. Some are much worse than others, and part of them are so bad that they bow up in ejecting. You will note that these eight slugs which we are sending have been set in succession, being all a part of one article, and are not miscellaneous slugs picked up at random. We believe our metal is O. K., as we have been adding new metal to our old for the past few weeks. This trouble of spongy slugs seems to have started almost all at once a few days ago. We have cleaned out the holes in the mouthpiece; the holes near the bottom of the well are also clean. So far as we can tell, the machine seems to be working all right. The pump spring seems to be set strong enough. We have thought there might be a chance that a little zinc had gotten into the metal, for we had that trouble once before with similar results. We have sent some slugs to our metal dealer to determine this point, and we are writing you at the same time to see if you think the machine may be at fault, and if so, what you think it is. We might add that the face of the mouthpiece appears to be all right. The cross jets are clean to allow the escape of air from the mold cell when casting. You will note from the enclosed slugs that some are very bad and some are reasonably good, and we will say further that when the machine is running right along we will oftentimes get fairly good slugs for a while. We have tried the metal both hot and cold, and do not believe that is the difficulty. We have been reading THE INLAND PRINTER for a long while and have gained much valuable information from it."

Answer.—If it were actually amalgamated with your metal the presence of a small amount of zinc would cause trouble. We are inclined to believe that you do not carry a sufficiently high temperature to melt any zinc that might accidentally become mixed with your metal in the pot. If you melt up your slugs in a melting pot and carry a temperature high enough to melt the zinc, you are running the risk of burning out your metal. We suggest that you use a thermometer when melting down your metal and keep the temperature below 550°. We do not believe the condition of the metal is the whole cause of your trouble. We suggest that you fill the metal pot to normal height and cast a slug. Note in particular the surface of metal around the plunger as it descends to cast. If the surface is disturbed by rising metal as the plunger goes down, it indicates a loose fitting plunger. In such a case order a new one. From the appearance of the slugs this is our recommendation. If you apply a new plunger, give the pump spring full stress and clean plunger several times a day for a while. A little dry graphite placed in the well when the metal is bailed out low enough will sometimes help eliminate spongy slugs.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Two Centuries of Typefounding"

"Two Centuries of Typefounding" is the title of an interesting and artistic book received by THE INLAND PRINTER from H. W. Caslon & Co., Ltd., London, England. The book relates the history of the house of Caslon from its founding by the first William Caslon in 1720 to the present day. It also describes the growth of the typefounding industry in Great Britain, with which the name of Caslon is inseparably associated. The book is set in the Caslon Old Face, which gives it a decidedly appropriate atmosphere. It is illustrated with numerous portraits of members of the Caslon family who have assisted in the development of typefounding and with facsimiles of pages taken from early specimen books.

"Editorials and Editorial Writing"

"Editorials and Editorial Writing" is a book from which the experienced editor can draw many suggestions and from which the beginner can get a clear conception of editorial work and the ways of performing it successfully.

The book contains a large and varied collection of editorials, thoroughly representative of contemporary thought. Some of the best specimens of British editorial work are also included. The text chapters are adequate but short and readable. The editorials are classified, and each is subjected to a brief and pointed analysis. Eleven representative editorial pages are photographically reproduced, and there are sixty columns of professional ideals, sidelights and views by leading American publishers and editors. H. J. Haskell, of the *Kansas City Star*, has written an introduction entitled "The Editorial Imperative."

"Editorials and Editorial Writing," by Robert Wilson Neal. The Home Correspondence School, Springfield, Massachusetts. Price \$3.

"History of Journalism in the United States"

Journalism as a subject has attracted the attention of very few historians, although it is over one hundred and fifty years since the press of this country began to assume political functions. Early historians neglected this phase of development; later writers have touched upon it inadequately.

This volume fills the need admirably. It presents a history of American journalism from the first newspaper to the present day. Newspapers which have had marked influence on political development are taken up in chronological order. The growth of the party press, suffrage and slavery as factors in journalism; the development of journalism in the Middle West; the inauguration of penny papers, the editors of the Civil War and Reconstruction Periods and the growth of modern journalism are all treated adequately.

The history of journalism has been the history of the growth of the democratic idea, and the story of this development has been told in detail. The battle for the right to criticize the Government was begun in the latter half of the seventeenth century by Benjamin Harris and was brought to

a victorious close by Horace Greeley. The book describes in a most interesting manner the growth of the power of public opinion in America from 1690, when Harris stood out almost alone in his protest against conditions as they were, to the present day when every group or section of the people have their journalistic representatives battling for their rights.

"History of Journalism in the United States," by George Henry Payne. D. Appleton & Co., New York city. Price \$2.50.

"A Grammar of Color"

To the Strathmore Paper Company is due credit for the production of a truly remarkable addition to the literature of color and its application to the graphic arts. "A Grammar of Color" presents an exposition of the Munsell system of Color Notation, giving considerable explanatory matter and practical demonstrations of the application of the system for the measurement and orderly arrangement or balance of color.

In the preface the company states: "Like any other work undertaken in a new field, this book has grown prodigiously since its first inception, and the task and expense involved in producing it have mounted with its development at a rate which appeared, at times, to seriously threaten its completion. It is, therefore, with what we feel to be a justified sense of pride and satisfaction that this company is able to offer to printers, publishers, advertisers and all others who have occasion to use color a book, which, though it calls attention to our own product in the field of papermaking, may also add its quota to the sum of human knowledge and be of lasting usefulness to our many friends."

"This book presents a system for the measurement of color and for its orderly use, and demonstrates this system upon a number of cover papers selected from the extensive Strathmore lines. The fact should be emphasized that neither the Munsell color system nor this exposition of it is intended to present a creed or dogma for the use of color, nor to supplant the exercise of instinct and trained perception. It is intended as an aid to the training of a color perception and the quickening of an instinct for color, but failing even in this, a reasonably close adherence to the principles which it puts forth will certainly help to avoid the outrages upon color harmony which are committed in everyday practice."

To give a complete description of this book would be difficult, especially in the limited space available here. In it the student of color — and all printers and pressmen should be students of color — will find much that will be of great interest and value, not only in the text matter, but also in the unique method of showing the adaptations of the balanced color combinations to the different papers. Accompanying the book is an envelope containing a number of sheets of cover paper, each having an oval cutout at the top, which, when placed over the proper sheets in the book as indicated will show color combinations that may be used to secure the best effects.

"A Grammar of Color" is published and distributed by the Strathmore Paper Company, Mittineague, Massachusetts.

COÖPERATION BETWEEN ORGANIZATIONS OR ASSOCIATIONS*

BY DAVID H. SLOANE



At the outset I want to express a sense of gratitude for this opportunity afforded both of us, you, the printer, and me, the ink-maker, for — well, what shall I say — communion, between us. If I can get you to a point, or get both of us to the point, where we can tell each other something, I am quite sure we shall both profit by the communion.

You know, we are very closely related, you, the printers, and we, the inkmakers. We are members of one family, because if business is good with you it is because you have a lot of printing to do, and if you have a lot of printing to do you are going to buy ink, much of it. If business is bad for you, you are not going to have much to do and you buy little ink. We have a common problem, you and I, to create a demand for ink, which is the result of a creation of a demand for printing, and it is on that problem we are going into communion, you and I, to see how we may make the best of it, because on the solution of that problem depends your success, and your success means ours.

Now, then, let us try to analyze the mind of the buyer of printing. What is the first question out of his mouth when you say, "The job is finished, Mr. Jones"? It is, "How does the job look?" I can not emphasize that too strongly. How does the job look? That is the first vital feature of every job of printing; and if you give a good looking job you have overcome the first barrier. You have made a good impression and your chances will then depend on other things as to whether you will or will not get a repeat order.

It is natural that the buyer should inquire first how a job looks, because no matter what the job is, whether it is a book, a letterhead, a catalogue or a card, the purpose of it is to submit it to some one else to read. If it is good looking, it is looked at; if not, it is thrown into the wastebasket. And how much does go into the wastebasket! How much energy and effort and money are expended on useless stuff that has not even a chance to get over!

A peculiar state of affairs exists about the looks of a job of printing. The thing that has the greatest effect on the looks of a job is the ink. I do not care how excellent your typography, stock and cuts may be, bad ink can queer the whole job. And the ink upon which so much depends, upon which the flash in the mind of this buyer may break or make your job, amounts to 2.87 per cent of your job. These figures are not mine. They are taken from an article headed, "The Cost of the Printed Product Analyzed," which appeared in your *Typothetae Bulletin* last November. They have gone through a lot of figures and have estimated that upon the basis of a \$100 job the ink costs \$2.87.

I represent inkmakers, and to that extent I am selfish for my industry. I am not altruistic. But my selfishness is in harmony with yours. If we get ours you get yours, and you get it before we do. That 2.87 per cent can either make or break your order. I ask you, therefore, as sensible business men, whether it pays to take a chance on that item, which is not big enough to make a difference either way? Does it pay to take a chance and skimp on that item of material? So, if a salesman comes into your place and says, "I can sell you an ink for 80 cents instead of for \$1," drive him out of your place. He is not your friend. He is seeking to induce you to take chances where chances aren't worth while. He is not going to give you that ink in the first place, and in the second place, you can not afford to take a chance. You can not afford,

because of a reduction of a fraction of one per cent in the cost of your job, the difference in the cost of the ink, to take a chance on the loss of your repeat order.

One of the things that I shall advocate in the course of this discussion is to use the best possible grade of ink that you can, even if necessary to give a shade of preference to the increased price, because the item involved is small and the chance you take is great. And it does not necessarily follow that, because one ink costs \$1 and another ink costs 80 cents, the cheaper ink will lessen the charges on your job. You will find that the more expensive ink of the same color is more concentrated. It has more color. It has less chance of offsetting, because in a cheaper ink your volume, or film, of ink is larger in order to get your impression. In a higher priced ink, the color is more concentrated and you need a smaller volume of ink. Therefore, it does not necessarily follow that the ink you buy for 80 cents instead of for \$1 is cheaper.

On these lines is our communion. I could not commune very well if I were an inkmaker, but, fortunately, I am not. I do not represent any ink house; I am not selling ink; I am not representing any particular member of my association. They are all dear to me, and that is why I can, without bias or prejudice, make these statements before you, and what has made that possible is the inkmakers' association.

The inkmakers' association is a group of ink manufacturers who have combined pretty much in the same manner as the Typothetae for the uplift of the industry. There are a lot of problems that confront the manufacturers which they must handle in conjunction. For instance, we have had the question of tariff, which affects your printing. A man at this table just made the remark that somebody came in here from Germany to bid for American printing. We have had the same discussion on German printing inks coming into this country. We have also had our problems on some of the great things we have done for you in the time of the war. Gentlemen, you do not begin to know of the troubles we had in getting our raw materials to make your inks. When the War Trade Board was classifying the various industries into essential and non-essential, our organization went to Washington and said to that Board, "If you do not put printing ink industries on the priority list and give us priority, you might as well shut up your Government, because you can not run without printing ink." They realized that and gave us priority on almost everything we wanted, and we in turn were able to supply the ink to you without a bit of anxiety or trouble on your part. Realize the service our inkmakers' association did for you.

The ink industry in the last five years has undergone a complete change. One of the sudden changes which occurred was when, without any notice, we were suddenly cut off from Germany in the supply of materials upon which we had previously relied for the manufacture of ink. We had to set about substituting. We had to find substitutes equally good, and we set about it. Now, we have come to the point where we are making better inks from the stuff we are getting in America than we ever got from Germany.

Of course, on the question of association, all I have to do is to mention that you are the Typothetae. It is common knowledge, I think, that the financial standing of the printing industry has greatly improved in the past fifteen years, due to organization work.

I do not think I need dwell on the advantages of organization. I think you appreciate them. You will note that the men of our organization, like the men of yours, are combined for a purpose, for the betterment of the industry, and if our industry is bettered, you know it will extend to yours. In your dealings with inkmakers, you should prefer members of our association to those who are not members, because, in dealing with one of our members, you know that particular inkmaker is interested in the betterment of our industry and, as such, he is helping you, the printer.

*The substance of an address delivered by David H. Sloane, secretary of the National Association of Printing Ink Makers, before the Typothetae of Newark, New Jersey, on February 21.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Robert R. Burrage Moves

Increasing business has made it necessary for Robert R. Burrage, New York city, manufacturer of glue, to move from 83 Gold street to 13 Vandewater street, where increased floor space and improved facilities will permit the handling of a much greater volume of business.

Northcraft Engraving Company

Purchasers of good engraving in the Northwest will be interested to learn that the Northcraft Engraving Company, Minneapolis, has perfected its organization and is now specializing in the highest grade of hand engraved steel die and copperplate engraving.

Swenarton & Salley in New Home

Swenarton and Salley, Inc., "producers of good printing," New York city, have moved from 25 East Thirty-first street to more spacious quarters at 350 West Thirty-eighth street. Several new machines and other equipment have been added to handle increased business.

Harris-Dibble Company Moves to New Offices

After six years at 171 Madison avenue, New York city, the Harris-Dibble Company, brokers in printing businesses, has removed to 297 Madison avenue, where a whole floor will be occupied. The business was founded twenty-three years ago by Emerson P. Harris.

New Model Seybold Cutting Machine

Proprietors of small and medium sized printing offices will be interested in the announcement of The Seybold Machine Company, which calls attention to the fact that the company is now ready to supply a small size full automatic cutter, planned especially to bring the advantages of a complete automatic machine within the reach of the smaller shops.

Eleventh Lecture in Babcock Press Company's Series

The eleventh of a series of winter lectures was given on March 31 at the Babcock Printing Press Company's plant, New London, Connecticut. The subject discussed by the speakers was the value of scoutcraft in a boy's training and the opportunities for enlarging the Boy Scout organization in

New London. The need for willing and able scout directors was emphasized. These meetings are held by the Babcock company in conjunction with the board of education of the Connecticut Americanization Bureau.

Star Engravers Supply Company Issues Useful Card

A useful card giving directions for finding street numbers in New York has been issued by the Star Engravers Supply Company, 61 Beekman Street, New York city. This card should be of value to those intending to visit New York city. A copy will be sent free to any one on request.

A. C. Kessinger Honored on Anniversary

On the sixty-fifth anniversary of his entrance into the company, A. C. Kessinger, president of the Rome Sentinel Company, was presented with a silver loving cup by the employees of the *Sentinel*. Mr. Kessinger entered the *Sentinel* office on St. Patrick's day, March 17, 1856. Since then he has been connected continuously with the *Sentinel*, seven years as an employee and fifty-eight years as the proprietor—a record that can be equaled by few.

Mrs. C. E. Nevin Passes Away

Mrs. C. E. Nevin, wife of the editor and proprietor of the Laurel (Neb.) *Advocate*, passed away suddenly on March 27 at Daytona, Florida. Mr. and Mrs. Nevin had been attending the meeting of the National Editorial Association, at which Mr. Nevin was one of the Nebraska representatives. Mrs. Nevin was a gifted writer and speaker and was an active force in the life of the community. She was widely known and greatly esteemed by newspaper women throughout the country.

Wesol Products to Be Exhibited at London Exposition

American manufacturers will be very much in evidence at the Sixth International Printing, Stationery and Allied Trades Exhibition, to be held in London, England, April 30 to May 14. The display will be representative of every branch of the industry and decidedly comprehensive. Conspicuous among the exhibits will be several well known Wesol products, such as the Wesol final plate mounting bases, electric proof press, and also the automatic self inking and self feeding proof press.

M. B. McClellan Passes Away in Michigan

M. B. McClellan, formerly of Minneapolis, and proprietor of a large paper manufacturing plant at Otsego, Michigan, died at his home in Otsego, March 26. Mr. McClellan went to Minneapolis forty years ago, and for many years he was associated with his brother, F. L. McClellan, in the McClellan Paper Company, of Minneapolis.

Printing Firms Add New Equipment

Evidence of the fact that printers are optimistic and are going ahead, making additions to and improvements in their equipment, comes to us from different sources. From the Hancock Perfecting Lineup Machine Company, of Lynn, Massachusetts, comes the report of a number of recent installations of the different models of its lineup machines in printing plants in different parts of the country.

Fourth District Typothetae Federation Opposes Forty-Four Hour Week

The Fourth District Typothetae Federation, at its meeting in Richmond, Virginia, adopted a resolution condemning the forty-four hour week demanded by organized labor. The resolution asserts that the reduction of working hours is not warranted by economic conditions and emphasizes the need for increased production. All employing printers of the Fourth District are advised to resist any reduction in working hours except where such reduction has already been agreed to by contract.

Mrs. C. J. Shepard Honored by Old-Time Printers

The first woman to be admitted to membership in the Old-Time Printers' Association of Chicago; this was the honor conferred upon Mrs. Clara J. Shepard when the organization, at its annual meeting on Sunday, April 10, elected her to life membership. Mrs. Shepard is the vice president of The Henry O. Shepard Company and The Inland Printer Company. Her election to life membership in the Old-Time Printers' Association caused some of those who have been prominent in the work of the organization for years to comment upon the coincidence that her father, the late Henry O. Shepard, was the first life member of the Press Club of Chicago.

Advertising Typographers Organize National Association

The Advertising Typographers of America held their first conference at Cleveland, March 21, and were organized nationally. The following officers were elected for one year: President, Ben C. Pittsford, Ben C. Pittsford Company, Chicago; first vice president, C. E. Ruckstuhl, Typographic Service Company, New York city; second vice president, Stanley B. Moore, Stanley B. Moore & Co., Cleveland; secretary, Frank M. Sherman, United Typothetæ of America, Chicago; treasurer, A. Colish, Advertising Typographer, New York city.

The primary object of the organization is to raise the standard of typography and create a more general demand among advertisers for better typography. Among the resolutions passed was one to refuse to do any work on fraudulent advertising and to work in harmony with the Better Business Bureaus of the Associated Advertising Clubs of the World.

John T. Kelly Active in Prosperity Publicity Campaign

The National Prosperity Bureau was organized last January by a group of manufacturers and financiers who felt that the time was ripe to open a drive to change depression into optimism. John Tyrone Kelly, president of the Audubon Printery, New York city, took charge of the work and carried on a very effective publicity campaign which concluded with "National Prosperity Week," April 4 to 11.

Millions of pieces of printed literature, from the poster stamp to the billboard posters, were distributed through the manufacturers' organizations and relayed by them through the retailers' organizations. In hundreds of newspapers each week were carried the opinions of the country's foremost thinkers, all prepared by the bureau. In a letter to Mr. Kelly President Harding expressed his hearty commendation of the National Prosperity Bureau's campaign for nation wide confidence and for increased business activity.

European Representative of Miller Company Talks on Efficiency

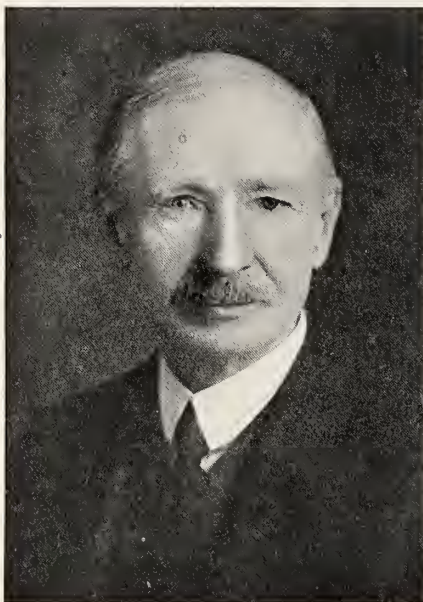
"Printing Efficiency" was the subject of a lecture recently given before the Printers' Managers' and Overseers' Association, Leicester, England, by A. W. Barrett, factory representative of the Miller Saw-Trimmer Company.

Mr. Barrett pointed out that at the present time efficiency is more important than ever, owing to the prevailing high prices and wages. The latter he did not consider detrimental to the trade. Every craftsman should have the opportunity of a comfortable living, and if the laborer was worthy of his hire his services should be purchased from him at a fair price and the employer should be given a just amount of labor in return. Too often, an employee, feeling that the company can afford it, gets into the habit of stealing a few minutes when the opportunity occurs. Efficiency lies in the organization of the various departments of the workshop, and unless the

workers are working under comfortable sanitary conditions, with modern labor saving tools and good material, together with clear instructions from the man in charge, much time and labor is wasted.

William J. Hack Heads Old-Time Printers' Association of Chicago

On Sunday afternoon, April 10, the Old-Time Printers' Association of Chicago held its annual meeting and election of officers, the choice for the highest office in the organization falling to William J. Hack. Mr. Hack located in Chicago in 1858, when but a boy of ten years. After attending



William J. Hack.

the public schools for a few years he started work as an apprentice pressman. In 1879 he organized the firm of Hack & Anderson, of which he is still the active head.

John C. Harding was elected vice president, and William Mill was re-elected to the position of secretary treasurer for the thirtieth time.

Honorary memberships were conferred upon S. John Duncan-Clark, associate editor of the *Chicago Evening Post*, Rev. Dr. Herbert W. Prince, rector of the Church of the Epiphany, and Charles L. Estey.

High School Boys Get Linotype

Students in the printing department of the Los Angeles High School are pursuing the study of the trade in true professional style. In addition to modern equipment purchased for \$5,500 when the department was organized last fall, the boys have recently bought a new Model 8 linotype. The plant is now fully prepared to turn out the weekly editions of the school paper and to produce a considerable quantity of high grade jobwork as well. Much interest is being taken in the new linotype, and it is probable that many of the boys will follow the occupation of linotype operating when they leave school. Many young men of a most desirable sort will thus be attracted to the printing industry.

Baltimore Typothetæ Issues History of Printing in Maryland

"A History of Printing in Colonial Maryland, 1686-1776," is the title of an exceptional book being issued by the Typothetæ of Baltimore. The Typothetæ has undertaken the publication of this work because of its historical importance and because of the opportunity it presents of issuing an exceptional piece of typography.

The work will be issued in a de luxe edition on finest hand made paper, size of page 9 3/4 by 7 inches, bound in boards. This edition is limited to 125 copies. It is planned to issue a library edition on ordinary paper, limited to 500 copies, to meet the requirements of the historical societies and libraries in America and Europe.

Full particulars may be secured from the Typothetæ of Baltimore, Maryland.

Northwestern Printers to Hold Many Gatherings

The following activities are scheduled for the benefit of printers and publishers of the Northwestern States. The Publishers' Short Course will be given at the University Farm, St. Paul, Minnesota, May 5 to 7. The Ben Franklin Club has a big program scheduled at Austin, Minnesota, May 27 and 28. The Northern Minnesota Editorial Association will hold its summer outing at Duluth, Minnesota, July 21 to 24. The North Dakota Press Association will meet at Jamestown, North Dakota, August 5 and 6.

Connecticut Valley Club of Printing House Craftsmen

The Connecticut Valley Club of Printing House Craftsmen, Inc., held its organizational meeting and banquet at Worcester, Massachusetts, on April 2. Hon. John J. White, of Holyoke, was toastmaster and the speakers were Stephen H. Horgan, of New York, editor Process Engraving Department of *THE INLAND PRINTER*, whose subject was "Photography and the Printing Press"; Lyle L. Rescott, of Hartford, Connecticut, "A Sermon on Craftsmanship"; and Charles B. Porter, of Springfield, Massachusetts, "The Connecticut Valley Club of Printing House Craftsmen."

Death of Prominent Chicago Printer

Hiram F. Helman, vice president of the Sleepeck-Helman Printing Company, 418 South Market street, Chicago, died on March 29 at his home, 3835 Gladys avenue. He was 48 years old.

Previous to the incorporation of the Sleepeck-Helman Company, in 1904, Mr. Helman had been with Pettibone, Sawtelle & Co. as foreman. He brought to the new firm a broad experience and thorough knowledge of printing, which, combined with that of W. H. Sleepeck, his business associate, made the Sleepeck-Helman Company one of the leaders in the printing industry. In the death of Mr. Helman the printing industry has lost an active worker for its advancement and the Franklin-Typothetæ of Chicago one of its staunchest friends and supporters.

A. G. Burton's Son in New Quarters

The addition of many new machines to their line of bookbinders' machinery and consequent growth of business during the past few years has made it necessary for A. G. Burton's Son, Inc., to seek larger quarters. The new address of the company is 218 North Jefferson street, Chicago.

Change in Linotype Publicity Staff

The Mergenthaler Linotype Company announces the appointment of Francis T. Denman to the position of assistant manager of its publicity department. Mr. Denman succeeds Norman S. Githens, for five years a member of the Linotype publicity staff, and now advertising manager of the F. Wesel Manufacturing Company, of New York city.

Frank J. Wolf Joins Colorado Herald Publishing Company

Frank J. Wolf, for the past five years printing salesman for the Welch-Haffner Printing Company, has become a partner in the Colorado Herald Publishing Company. As an art compositor Mr. Wolf displayed an artistic, yet thoroughly practical, taste. As a salesman his printing experience proved of great value to buyers of printing. Mr. Wolf attributes a large portion of his success to the inspirational articles appearing in the columns of THE INLAND PRINTER.

Sun Printing Company Expands

The Sun Printing Company, of Pittsfield, Massachusetts, is enlarging its plant by taking over the remaining two floors of

the building which it has occupied for the past fifteen years, and which it recently purchased. Several pieces of new equipment are to be added and the plant will be laid out according to modern scientific plans. The company is one of the oldest printing plants in the country, having been organized one hundred and twenty-one years ago. The output has been more than tripled in the last five years.

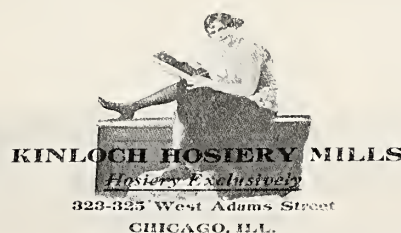
The reins for the future guidance and progress of the company are directly in the hands of Robert P. Easland, president and manager, and Andrew K. Benjamin, sales manager.

Some Unusual Effects in Die Cutting

From the Grier Press, Incorporated, diemakers and die cutters, 515 South Dearborn street, Chicago, has been received an exceptionally attractive folder containing a reprint of an article, entitled "Adding to the Value of Printed Matter by Die Cutting," which appeared in THE INLAND PRINTER for May, 1920. The cover of this folder, a halftone reproduction of which is shown, presents a remarkable specimen of die cutting, the only printing being the shading, which runs from a deep blue at the top to a lighter blue just above the center, thus giving the effect of the night sky, with a cream tint at the bottom giving the effect of the desert sands. The rest is cut out. The inside pages are printed on golden rod stock, thus giving the golden effect back of the moon and stars. The letters in the stars appear in the plain white of the cover stock. Behind the remaining figures—the pyramids, palm trees, camel and the man—which are also cut out, appears a strip of black which has been printed on the inside sheet.

Another novel and extremely effective use of die cutting has been devised by the company in the shape of business cards. One of these cards is shown. It will be noticed that in its original form the card is flat. As the salesman hands it to his prospective customer he merely turns back the upper part, thus forming an easel, and the card stands up on the desk, as shown in the second illustration. It can not fail to

attract the attention of the recipient. It can readily be seen that this process offers great possibilities for giving additional effectiveness to the business card. Trade marks, for instance, can be worked out in this manner to excellent advantage.



A Novelty in Business Cards.

The upper illustration shows the card as it appears flat; the lower shows it with top turned back showing cut out trade mark.

The Grier Press produces an extremely wide range of cut out work, and these specimens are in line with the high character of work which the company turns out.

Miehle Patents Sustained

The United States District Court at Chicago on February 3, 1921, entered a decree sustaining the validity of Miehle patents Nos. 909,199 and 1,089,342, covering the Miehle combination extension delivery and lowering table. In an announcement recently issued it is stated that other manufacturers and sellers of extended delivery and piling tables for printing presses infringing on the above patents have been warned, and unless infringements cease injunction proceedings will be instituted.

New Jersey Printers Increasing Equipment

Evidently New Jersey printers and newspaper publishers are not allowing reports of business depression to prevent them from making necessary additions to their equipment. A recent announcement from the Intertype Corporation calls attention to six new installations of intertypes in that State.

The "Perfextripper"—a New Machine

From the Printers' Supply Company, of Minneapolis, Minnesota, comes the announcement of a new machine, known as the "Perfextripper," which has been devised for the purpose of placing the strips on the backs of quarter bound books, such as check books and similar work, as well as pamphlets, catalogues and other bound



Effective and Attractive Cover of Folder Issued by the Grier Press, Chicago.

work requiring either paper or cloth strips to add strength or finish to the back of the book. The machine, it is stated, will attach gummed tape, either cloth or paper, taken

actly the same as the margins between the printed pages.

The template serves the three fold purpose of determining the positions for a

pages in correct position the foreman can O. K. his sheet without measuring or drawing a line. This will prove a great time saver, as in most plants it has been customary for the foreman to line up the press sheets for position, which is a constant source of press delays.

"The Printery," One of California's Neatest Print Shops

To judge from the halftone reproduction of the show window of "The Printery," of Long Beach, California, appearing on this page, the plant itself must be about the last word for neatness and general good appearance. In contrast to the nice looking front window is a picture of the old location which accompanied the notes forming the basis for this notice and which is not reproduced. From this picture it appears that the printing plant was located in the rear of a real estate office, and there is nothing to suggest a printing office to the passersby. The new location is at 234 East Third street, and occupies part of a one story brick building in the business section of Long Beach.

R. M. Green, the proprietor, went to Long Beach when a very young man, and with his wife he established "The Printery" at the old location. Several years later the Greens took over the Long Beach Bindery and combined it with "The Printery." This combination made it necessary to do business in several different places until last February, when all departments were housed in the present location. In addition to the printing plant, a very complete stationery store is maintained in the front of the building. The publications issued by



Showing the Template Invented by Perry R. Long

from rolls, to the backs of the books, ranging from the thinnest up to five-eighths of an inch in thickness, and from six to fourteen inches long. It uses tape from one-half to two and one-half inches wide, and puts any desired width of tape on the top and bottom covers.

The machine, which is operated by foot power, has been developed and is now being manufactured by R. H. Lueneburg, of Lakefield, Minnesota. The Printers' Supply Company will be the selling agent for the machine, and it will be sold by all the leading dealers in printers' supplies.

Perry R. Long Invents Unique Template

Perry R. Long, assistant manager of the Curtis Publishing Company's pressrooms, Philadelphia, and president of the International Association of Printing House Craftsmen, has just completed the invention of a unique template which will be of interest to printers in general. Mr. Long has a patent pending on his new template and method for checking the position of plates or type pages on a printing press and also for ascertaining the correct position of printed plates or type pages on the sheet.

Mr. Long's template consists of a sheet of aluminum alloy the same size as the printed sheet, the template being made by cutting out blocks from the metal sheet of the necessary contour to conform with the length and width of a series of pages. For example, many of the magazines like the *Saturday Evening Post*, *Collier's Weekly*, etc., are made up and printed sixteen pages to a form, eight on each side of the sheet, and the positions of the margins are standardized. In this case the template is cut out in such a manner as to have eight "windows," each "window" being precisely the size of the printed page in question, and the margins between the "windows" being ex-

series of pages and of fixing the alignment of the pages as to both the vertical and horizontal positions. Being made of aluminum alloy it is exceedingly light in weight and will not injure the faces of type or plates on contact with them during the work of positioning a set of pages.

One of the most valuable features of this template is that it is "fool proof" against



New Home of "The Printery," Long Beach, California.

errors, as no measuring is required. The template can be handed to the pressman for his use in positioning the pages; he can lay it over his printed page for the foreman's inspection, and if the pressman has his

"The Printery" include the *Long Beach Labor News*, the official paper of the Central Labor Council, and the *Pilgrim*, a paper for the Congregational Church of Long Beach.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 67

MAY, 1921

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

MONOTYPE OPERATOR or printer with from \$2,000 to \$3,000 wanted by man now operating trade composition house in large Eastern city, with no competition; must be a hustler and willing to learn all ends of the business. If you measure up, address B 354.

WANTED—One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALEBOOK CO., Chicago.

GUMMED LABELS—Rolls or flat; wide-awake printers in each locality to be our representative; liberal commission. "LABELCRAFT," Perkasi, Pa.

FOR SALE—Good established job printing office in Indiana county seat; price, \$3,500. B 224.

FOR SALE

FOR SALE—1 No. 5 Optimus cylinder press, bed 30 by 43, equipped with 3 h. p., 220 volts, D. C. Sprague motor; 1 John Thomson press, size 14 by 22, style 2, serial No. 4576; 1 Golding jobber, size 19 by 21, equipped with standard 229-volt motor equipment; 1 Marresford tipping machine, 5 by 7 to 9 by 12, practically new; 1 Hoe double sheet rotary press, 44 by 64, equipped with two Cross feeders and 230-volt direct current motor equipment, good condition; 1 S-E Whitlock pony press, box size 27 by 31, equipped with Sprague 230-volt direct motor equipment; 1 John Thomson scoring and creasing press, size 20 by 30; 1 No. 10 Smyth book sewing machine (new); 1 No. 8 Smyth book sewing machine, serial No. 3237; 1 Hickok 44-inch rotary cutting machine (new); 1 Sheridan arch stamping and embossing press with inking attachment; 1 Sheridan 12-inch book covering machine; 1 Sterling round corner cutter machine (foot power); 1 H. L. Roberts silk stitching machine; 115 brass bound punch boards, 18 by 24 inches; 1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Chambers jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 Chambers 62-inch D/16 folding machine; 1 Brown 74-inch D/16 folding machine; 1 Juengst gathering machine, 10 boxes, 9 by 12, with three wire stitchers connection, Cline 220-volt, direct current motor, practically new; 1 Dexter 33-inch single fold machines with Cross feeders; 1 Anderson 32-inch single fold folder; two 70-inch two-color Miehle presses with extension delivery and 220-volt D. C. motor equipment, serial No. about 10,500. All of the above machines are new or rebuilt. GEORGE R. SWART & CO., Inc., Printing Crafts bldg., 461 Eighth av., New York.

FOR SALE—We offer the following rebuilt printing and bookbinding machinery for sale; each machine is guaranteed by us to be thoroughly rebuilt and for all practical purposes as good as new, and they also have every appearance of new machines: **FOUR-ROLLER MIEHLE PRESSES**—1 No. 3, bed 33 by 46 inches; 1 No. 2, bed 35 by 50; 1 No. 2/0, bed 43 by 56; 1 No. 2/0, bed 43 by 56 with Upham two-color attachment. (This is the only press that is not rebuilt. It has had very little use and is in excellent condition, and is practically as good as the day it was installed; was in a private plant and its use was discontinued. This is a snap. Now in New York State.) 1 No. 4/0, bed 46 by 62; 1 No. 11 Optimus press, bed 45 by 63, four-roller. The above presses are equipped for individual motor drive. **BOOKBINDING MACHINES**—2 Sheridan power signature and bundling presses, each \$400; 1 Seybold power signature and bundling press, \$400; 1 No. 38½ Brehmer, straight needle, book sewing machine, maximum size books 14 inches long by 9½ inches wide, plain sewing with or without mull or canvas, or 7½-inch tape. This is a special bargain, \$1,600. All American machines re-enter the United States duty free. **TORONTO TYPE FOUNDRY CO., LIMITED**, cor. York and Wellington sts., Toronto, Canada. Branches: Montreal, Winnipeg, Regina.

FOR SALE—New and overhauled machinery for printing, binding and cutting and creasing; cylinders 16 by 21 up to 50 by 74; new and overhauled Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton type and electrolyte cabinets; stone frames; 50 by 74 late model Cottrell, 29 by 41 Miehle, 25 by 30 Miehle, 38 by 52 Huber two-revolution press, 20 by 25 and 29 by 41 Campbell two-revolution presses, 26 by 38 new Lee presses for quick shipment; 55-inch Kent semi-auto cutter, price \$1,200; 25 by 32 Potter self-inking proof press, price \$450; 8 by 12, 10 by 15, 12 by 18, 14½ by 22 new and overhauled Chandler & Price presses in stock; 14 by 22 late style 6-C Thomson presses, and six other Universal and Colts presses; 3 large and 2 small plants for sale; large stock of secondhand register books, stock of S. H. old style Latham register books; No. 4 Boston stitcher; 24-inch Rosback power perforator; 13 by 48 Hawkins press with two wood blocks, friction clutch and trip. Tell us your wants and the machinery you have for sale. **WANNER MACHINERY COMPANY**, 716 S. Dearborn st., Chicago.

FOR SALE—New Monotype type, 6 to 36 point, large variety; type and border 50 cents lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20 cents lb.; rule, 45 cents; cut, 5 cents lb. extra; linotype and monotype composition. Send for catalogue. **GROSS TYPESETTING & FOUNDRY CO.**, 118 N. Third st., St. Louis, Mo.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No filing. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—New, fast tapeless folder, 16 by 22, \$490; Intertype and linotype molds, new, \$85; new liners, gauges, etc., at reduced prices; complete electrotpe foundry, first-class condition, cheap, must be moved; 42 by 60 Optimus, good condition, \$4,250; 35 by 48 Optimus with Dexter feeder attached, \$6,000; Dexter folding machine with pile feeder and wire stapler 32 by 36, \$7,500; 40 by 52 Huber with Dexter feeder, \$6,000; 90 press blocks 10 by 14, very cheap; 60-inch Dexter knife grinder, \$550; Linotypes from \$600 to \$5,000; composing room saws from \$150 to \$600; Cranford power cutter, 36-inch, \$360; Miller feeders, \$1,100 and \$1,250; Harris presses; American high speed presses; Miehle presses; perforators, etc.; Cox Duplex and Goss Comet and stereotype newspaper presses and stereo machinery of all kinds; also two Wesel proof presses, \$200 and \$300. **NEW YORK TYPE FOUNDRY**, 202 West 20th street, New York city.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. **GIBBS-BROWER CO.**, 261 Broadway, New York city. Telephone: Barclay 8020.

FOR SALE—O Miehle, both fly and printed-side-up delivery, bed measurement 23 by 34, with Kimble 220-volt A. C. motor and control equipment; also Dexter magazine folder, range 12 by 16 to 33 by 46, with Wagner 220-volt A. C. motor; all in use; reason for disposing of equipment because of changed conditions in work of plant; inquiry will bring detailed information. **THE ALDINE PUBLISHING HOUSE**, Xenia, Ohio.

FOR SALE: LINOTYPES—1 Model 8 linotype, \$2,800; Model 14, \$3,300; Model 14, \$3,700; Model 18, \$2,900; Model 5, \$2,250; Model 3, \$1,100; Model A Intertype, \$1,100; Model L linotype, \$990. All in first-class condition. **NEW YORK TYPE FOUNDRY**, New York city.

FOR SALE—About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads.; also California job cases and racks with steel runners. For particulars address **WESTERN PRINTING MACHINERY CO.**, 1214 Pine st., St. Louis, Mo.

FOR SALE—No. 1 linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; \$1,100 cash. **GROSS TYPE-SETTING & FOUNDRY CO.**, 118 N. Third st., St. Louis, Mo.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send stamp for sample, prices, and free booklet "How to Save Money in the Composing Room." **HADDON BIN LABEL CO.**, Haddon Heights, N. J.

FOR SALE—Miller saw, jig saw and router, used less than one year; perfect condition; \$600. Also special purpose Miller Saw, \$225. **NEW YORK TYPE FOUNDRY**, New York city.

MATS FOR SALE—100 used fonts of Linotype mats—mostly for newspaper—5½, 6, 7, 8, 10, 12 point; also some ejector blades, cheap; mats, \$55 per font. **NEW YORK TYPE FOUNDRY**, New York city.

STEREOTYPE CHASE that holds type form 15 by 24½ inches, heavy steel, brand new; have no use for it; make us an offer. **INDEPENDENT COMMERCIAL PRINTERS**, 552 First av., South, Seattle, Wash.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal st., Chicago.

FOR SALE—Three folding machines, all in perfect condition, No. 133 Brown, No. 267 Anderson parallel, No. 567 Anderson & Van Etten. **EDW. H. LISK, Inc.**, Troy, N. Y.

FOR SALE—One 44 by 62 inch 0000 Miehle one-color press, with Upham attachment making it capable of two-color work; A-1 condition; reasonable price. B 319.

FOR SALE—One 16-page Goss press, printing page cut off 23½ inches; six, seven or eight columns; complete with stereotype outfit. **NEWS**, Wheeling, W. Va.

FOR SALE—Three ¾ h. p. and one ¼ h. p. 110-volt, 60 cycle, Kimble friction drive job press electric motors. **PAUL F. STOLZE & SON**, Wausau, Wis.

PRINTERS—Will dispose of two Pony presses 26 by 36, and one Harris S-1, 13 by 19 sheet. B 364, care Inland Printer, 41 Park Row, New York.

FOR SALE—Two 12 by 18 and one 15 by 21 Art Golding jobbers and motors. **AMERICAN PUBLISHING CO.**, Columbus, Ohio.

LINOWRITER, a writing machine with slug-caster keyboard. **EMPIRE TYPE FOUNDRY**, Buffalo, N. Y.

FOR SALE—Columbia hand press 8 by 12, perfect condition, \$20. **L. C. YALE**, Sabinsville, Pa.

PRINTING PRESS, 45 by 62, two revolutions; price, \$1,000. **BOX 157**, Xenia, Ohio.

HELP WANTED

Advertising Solicitor

WANTED—Experienced advertising solicitor, not over 30, by leading evening paper in city of one million; for an ambitious and able advertising man a real opportunity; prefer man now employed on daily paper in city of under one hundred thousand; good salary and working conditions. Send details in letter. Useless to reply unless you conform to conditions. B 353.

Artist

ARTIST with creative ability, good on layouts and good color sense; we also want a good retouch artist. B 337.

Composing Room

PRINTER: JOB FOREMAN—We are seeking the services of an A-1 foreman for composing room; must be good stoneman, fast and artistic, and thoroughly capable of handling all character of work; shop doing a big business and standard must be maintained; only first-class men need apply; salary can be arranged satisfactorily to applicant if he can fill bill. Write immediately to **RENO PRINTING CO.**, Reno, Nevada.

WORKING FOREMAN of composing room wanted in printing concern specializing on fine catalogue work; artistic compositor, good stoneman; American plan shop. **FIERSTINE PRINTING HOUSE**, Utica, N. Y.

MONOTYPE OPERATOR WANTED—Permanent position for non-union combination operator; will pay good salary. Wire **OKLAHOMA PRINTING CO.**, Muskogee, Okla.

LINOTYPE OPERATORS, non-union; book work; permanent position at good wages. Wire our expense, **VAIL-BALLOU CO.**, Binghamton, N. Y.

PRINTER WANTED, non-union; steady position for good man familiar with imposition and lock-up. **OKLAHOMA PRINTING CO.**, Muskogee, Okla.

WANTED—High-grade combination monotype operator; permanent; good working conditions. **POWERS-TYSON COMPANY**, Grand Rapids, Mich.

PRINTERS—Monotype makeup men for day and night shift. **GEO. BANTA PUBLISHING COMPANY**, Menasha, Wis.

WANTED—Printer with ability to develop into foreman; young man preferred. **SPEED PRESS**, Evansville, Ind.

Correspondent

CORRESPONDENT conversant with printing machinery and supplies, as assistant. Give age, detailed previous experience, and salary required. B 363, care Inland Printer, 41 Park Row, New York.

Managers and Superintendents

WANTED—Superintendent with executive abilities to take charge of printing plant in one of Wisconsin's larger cities; plant employs between 75 and 100 persons, is equipped with linotypes, cylinders, platens, folders, etc.; state age, married or single, experience, references and salary expected, also time when open for engagement. Answers will be treated strictly confidential. B 371.

Pressroom

WANTED—Job pressman; medium-sized plant in city of 16,000, whose job pressroom equipment consists of 3 Golding jobbers and 1 Miller feeder, wants man to take charge of these machines; must be capable of doing first-class work, be a good producer and one who will take pride in keeping the work of our job press department up to a high standard. **HYDE BROTHERS**, Marietta, Ohio.

COMPANY wants pressman familiar with automatic printing presses to learn work of demonstrating and adjusting high-grade machine of that class; position is with first-class firm and will involve some travel; the man we want must have high character, be sober, responsible, and willing to be taught. Give complete information, age, references, and salary in your reply. B 362.

WANTED—Pressman capable of handling and experienced with Duplex press and machinery and equipment of modern job printing establishment; wages, \$43.20 a week; working conditions healthy and perfect; job is permanent, day work only; shop is union. Apply **NEWS-DEMOCRAT**, Belleville, Ill.

PRESSMAN WANTED, non-union; excellent permanent position for good cylinder and platen pressman; must thoroughly understand Miller feeders. Wire **OKLAHOMA PRINTING CO.**, Muskogee, Okla.

Salesmen

WANTED: SALESMEN—To sell highest quality product of the largest commercial art, photoengraving, electrotyping, nickeltyping and color process printing plant in the South; excellent territory now open; commission basis. Apply to **JACOBS & COMPANY**, Graphic Arts Division, Clinton, S. C.

SALESMAN—Resident, to give full time to sale of our new book "Commercial Engraving and Printing" to Advertising Managers, printers, etc.; an office help—not a book agent proposition; price, \$15; liberal commission. **COMMERCIAL ENGRAVING PUBLISHING CO.**, Indianapolis, Ind.

OHIO COMPANY wants first-class experienced loose leaf and ledger salesman who is ambitious to grow into a manager; can take stock in paying firm later if he makes good; state all first letter, including experience, salary, etc.; fine field, well-equipped plant. B 187.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

PROMINENT PRINTERS' supply house wishes one city salesman and one salesman to travel; must have experience as printer, or in selling printers' supplies; prefer young man of energy who doesn't know it all yet. Tell about yourself fully in first letter. B 361.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York.

MISCELLANEOUS

MAKE YOUR OWN CUTS — Drawings, line cuts, plates of small type forms, letterhead designs, etc., at small cost without expensive equipment; copy-righted, workable process, \$1.00. Proofs and full details for stamp. C. I. PEACOCK, 40 Ferris place, Ossining, N. Y.

U. S. ARMY PUP TENTS, rainproof; get one for the kiddies; fine for camping; \$3.00 postpaid. T. J. WILLIAMS, Camden, N. Y. Money back if not satisfied.

SITUATIONS WANTED

Bindery

SITUATION WANTED as foreman of bindery or stock room; understand ruling, finishing, forwarding, blank books, loose leaf, edition and pamphlet work, also paper stock; union. L. C. THULIN, 2204 Third av., Moline, Ill.

BINDERY FOREMAN — Many years of experience in edition, catalogue, pamphlet, binding; good executive and mechanic; wants to get in touch with reliable concern. B 317.

BOOKBINDER wants position as cutter and to take care of folding machine; married, and over 40 years of age. B 359.

BINDERY FOREMAN, first-class, competent man in all branches, wants position with good printing house. B 328.

PAPER RULER, first-class, steady, dependable man desires steady job; union. B 366.

Composing Room

YOUNG TYPOGRAPHER who will be open for a position June 1 would like to hear from high-class book and job printers; I. T. U. Course in Printing, Technical School, Art School, Student of Master Typographers, Advertising sense, hand letterer, collector of technical and art books; prefer layout department but have no objections to part time at the case; I desire to connect with concern ambitious to gain a country-wide reputation for good work. B 368.

WANTED — A working foreman, also acting as designer, stoneman and frequently as estimator for present firm, doing fine catalogue and commercial printing, desires change; 17 years in present position; samples furnished; must be permanent; Indiana, Illinois, Michigan or Ohio preferred; shop must be clean, do good work and proprietor humane. B 367.

FIRST-CLASS COMPOSITOR desires position where he can have Saturdays off; has knowledge of work in various departments, some estimating; now overseeing small plant. EDGAR HANEY, 3810 E. Eleventh, Kansas City, Mo.

COMPOSING ROOM FOREMAN — One of the best open shop executives East; fourteen years' experience systematizing disorganized plants; married; employed; will change — any location. B 365.

WANTED — Position as linotype machinist or helper in news or printing shop; can also operate a little. Write THOS. G. MCGIVERN, 83 Ceres st., Pittsburgh, Pa., S. S.

POSITION as machinist or helper on linotype machine in news or printing shop and also operate same. STANLEY SCHRAM, 225 Morewood av., Pittsburgh, Pa.

COMPOSING ROOM FOREMAN (union) open for engagement; also situation wanted by all-around job printer; west of Mississippi River preferred. B 369.

Cost Accountant

BOOKKEEPER and cost accountant, thoroughly experienced in U. T. A., cost finding system and preparing monthly financial statements; recently employed by New York Employing Printers Association; desires position with good prospects. B 374, care Inland Printer, 41 Park Row, New York.

Editor

EDITOR of largest trade journal of kind (Chicago), highly experienced in most phases of publication, including daily newspapers, magazines and "house organs," desires change; salary, \$5,000 annually. B 357.

Executive

SITUATION WANTED — Executive (lady), at present assistant manager of nationally known firm, thorough knowledge of costs, estimating and efficiency, good judge of paper and a discriminate buyer, with a practical experience in the various branches of printing industry, wishes to make change. B 360.

Managers and Superintendents

SITUATION WANTED — Printing and bindery plant executive or superintendent with reputation and record for maximum production wishes to make a change; my duties of supervision have included publication, catalogue, calendar, fashions, advertising and commercial work as produced by type, half-tones and color processes; am a practical printer whose knowledge has been acquired by experience and up-to-the-minute on lithograph offset, type press (rotary, cylinder, job and automatics), composition (hand and machine), bindery work, etc.; have unusual ability in obtaining results by harmonizing departmental heads and obtaining collective cooperation; am tireless worker, old enough to be conservative, young enough to be open to suggestions and installation of new ideas; am an American, married, good clean habits, neat appearance. B 377.

SUPERINTENDENT desires change; executive of proven ability; fourteen years in executive positions, six years in present position, thoroughly understand bindery and pressroom machinery, general knowledge of composing room, systematic and efficient organizer who will gather a working force that will produce quality and maximum production; a man who will increase your profits or rebuild your organization and bring efficiency out of the chaos; this man desires to connect with first-class house only; will go anywhere proper inducements are offered; prefer open shop. B 372.

SUPERINTENDENT-FOREMAN — 20 years foreman or superintendent hest Chicago and shops throughout country doing high-grade booklet, color work, direct advertising literature, bank and general commercial printing; desires connection progressive concern needing executive capable of producing large or small printing propositions at minimum cost; tasty layout and typographer, good stoneman, familiar with linotype and monotype composition and up-to-date methods of production; direct supervision over composing room desired; go anywhere; first-class references. B 250.

SUPERINTENDENT, non-union, desires position; thoroughly experienced; best of references; good, all-around executive and estimator; familiar with cost finding. B 370.

Pressroom

PRESSMAN wants situation May first; working foremanship; first-class cylinder and platen man; any make of presses; good Kelly man; can handle Duplex or Goss Comet; married and union. JOHN L. BLACK, 1107 Lamar av., Houston, Texas.

PRESSROOM FOREMAN, now employed, wishes to make change; expert on black and color work; best of references; non-union; East preferred. B 376.

SITUATION WANTED — Platen pressman, especially qualified on color work, wants position. B 378.

SITUATION WANTED — First-class hand press proofer wants steady position. B 379.

WANTED TO PURCHASE

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel., Barclay 8020.

WANTED — Cylinder press, folding machine, wire stitcher, paper cutter and two automatic feeders; all must be in first-class condition. FRANK G. MUCKELBAUER, 911 Michigan av., Brookland, D. C.

WANTED — A flat casting box, page size, secondhand if possible, with type high and plate high bearers, also ladle to fit. SAULT DAILY STAR, Sault Ste. Marie, Ont.

WANTED — Several Universals, 14 by 22 (National). These are to be used for embossing purposes and therefore the inking facilities are unnecessary. B 358.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED — First-class secondhand Miehle or Whitlock press, 28 by 42 or 25 by 38; quote price for strictly cash. B 356.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — No. 5 Lino in good condition. Apply SAULT STAR, Sault Ste. Marie, Canada.

WANTED — Meisel rotary sales hook press; state full particulars and lowest price. B 373.

WANTED — Secondhand 26-inch hand lever paper cutter. B 355.

BUSINESS DIRECTORY

Advertising Service

HOWARD HANNEGAN, 2003 Lamont avenue, McKeesport, Pa., writer of advertisements for printers. Direct-mail and newspaper. Member I. T. U.

EMBOSSOGRAPHY

TRADE MARK

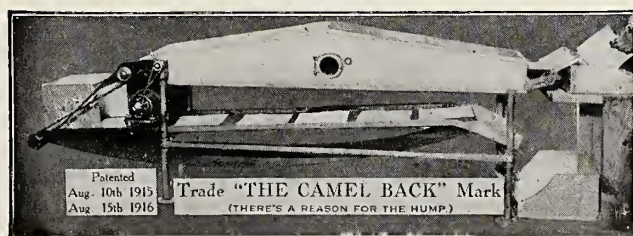
The art of producing flexible and permanent embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY



Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.
Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.
Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotyping metal directly from drawings made on Kalko-type Board; no routing of open spaces. Send postage for specimens. HENRY KAHR, 240 East 33d st., New York.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston. 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.



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EARLY MASTER PRINTERS
LOUIS ELZEVIR

1540-1617

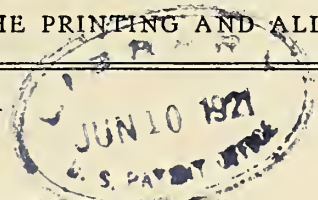


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THIS THING EFFICIENCY

BY EDWARD D. BERRY



HERE are some words that have such an inherent appeal to popular taste that they come to be used without much consideration as to their proper meaning. Such a word is "efficiency." It is running a close race with that long time favorite, "quality."

The definition in mechanics is given as "the ratio of useful work performed by a prime motor to the energy expended." It would seem that this is the best all around definition of the word, and one that is least considered when using it.

It has been said that the greatest tax on humanity is not the war tax, strong drink, tobacco, nor organized superstition, but the tax placed upon efficiency through inefficiency. A man may be efficient but hampered by inefficient tools; a tool or machine may be highly efficient but its operator have a lower degree. Experts figure that ninety per cent of our people are thirty per cent inefficient and that ten per cent are totally inefficient. This means that we are getting a small proportion of results compared to energy expended.

Consider a civilization when the ninety per cent were even sixty per cent efficient and the ten per cent with just a small degree of efficiency, not only in industry but in the lives of the people. That would bring the long heralded and still hazy millennium much closer than all the legislative enactments for reforming the human race that could be placed upon the statute books in a thousand years.

That efficiency would begin at the top of an organization and extend to the least important member of it. No one workman can be highly efficient unless those who direct his efforts are themselves efficient.

An executive who thinks of efficiency merely in terms of men and gives no consideration to the methods

with which they work nor to the tools they use is himself lacking to a woeful degree. One who uses machines to perform tasks that could be done better by hand, or vice versa, is an effectual bar to composite efficiency.

Given the best surroundings that are possible in each industry, the best obtainable tools and machines, an executive who understands true efficiency, and there is an ideal condition for reaching the highest production and a continuation of it.

To promote efficiency in men, too, is a matter of education, of giving a man the benefit of the thought and the experience of others.

The efficiency of tools is fundamental, as necessary to normal production as the roof over the workroom. A man may work without a roof over him; but when it storms he must cease production and seek shelter. A man may work with inadequate tools, but when some particular tool is needed and not at hand he must seek it or do the best he can with what he has.

No sane man would pay high wages to skilled workmen and employ them upon the construction of a complicated machine with only half of the necessary tools, or unsuitable ones. In such a case, the trained minds of the workmen might eventually triumph over the adverse conditions and the machine be completed, but at what a cost of nervous energy, time and money.

Efficiency of tools is the accelerator of the workroom; without it the human engine runs at slow speed, can not climb a grade, and frequently, under a peak load, sputters and ceases to function.

Efficiency is a comparative term. One man or one machine may accomplish a task efficiently; another man or another machine may accomplish the same task efficiently. But there may be a wide difference between the two in degrees of efficiency.

To be truly efficient, a man or a tool must accomplish a task in the best way possible with the least expenditure of energy.

There are two general classifications: One is the efficiency of the man, the ability to accomplish his task with the least possible effort and the elimination of all lost motion; the other is the efficiency of the tools with which he works, and without which a high percentage of the former is impossible.

And both are of varying degrees. The degree of efficiency of either the man or the tool is dependent upon many things, an important one of which is the state in which it leaves its agent after a task is completed. A man may accomplish his task with the greatest speed and highest quality of product for a day or a number of days and then be in such a state that he is incapable of maintaining that degree, and so a tool may perform its function adequately for a time and then lose its usefulness, in whole or in part. A corollary of the highest degree of efficiency is that man or tool continue to be uniformly efficient for an indefinite length of time.

One thing that has just lately been given sufficient consideration is that one of the necessary provisions for high manual efficiency is that of happy working conditions; the man who does not enjoy his work, or at least feel that his surroundings are as good as they can be made, will, even in spite of earnest endeavor, have a low grade of efficiency. It is becoming recognized that mental coöperation is a necessary part of even the most unskilled labor. The laborer must feel that his work is worth while and that his own efforts are appreciated at their proper value or he will not put desire behind his energy and get the most results from it.

There are those who simply refuse to be efficient; they are impossible of improvement. However, the more happy workmen there are, the sooner this class will be eliminated. There is nothing that human nature

wants more than happiness; if one sees a man working happily, immediately there is an incentive to imitate his methods.

So, we have welfare work, bonuses, and many other panaceas for industrial unrest, some of merit and others socialistic.

But, after all, are not suitable working conditions the solution of the problem, aside from reasonable remuneration, which is so clearly a fundamental of happiness that it need not be discussed? But the point is that no amount of financial returns will take the place of the interest that begets loyalty.

Determining just what are the most desirable conditions for each industry is itself a problem; but, generally, conditions that offer full opportunity for personal achievement of results, with all that this implies, would seem to be a potent factor in eliminating dissatisfaction and reducing labor turn over. And what is more important than that tools, themselves of the highest efficiency, be provided, that hampering and distasteful work be reduced to the minimum and all energies devoted to actual production?

There can be no more disheartening thing to a workman than to be compelled to hunt material needed for a job or to use a tool that will not do its work properly and which is as much a hindrance as an aid. There is more nervous energy used in that way than in many hours of fully productive labor.

The best working conditions engender that enthusiasm and aspiration that are as necessary to efficiency as ignition is to a gas engine.

A workman without enthusiasm may be likened to an employer without capital; each may struggle along for an indeterminate period, never accomplishing, never having, and finally, not even hoping.

ALL works of quality must bear a price in proportion to the skill, time, expense, and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap. Beautiful forms and compositions are not made by chance nor can they ever in any material be made at small expense. A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.—RUSKIN.

TWO YEARS OF SYSTEM

BY ARTHUR F. MCCARTHY



IN January, 1919, The Montgomery Book & Stationery Company, of Salina, Kansas, decided to add a printing plant to the business. A second hand job press, a 22½ inch cutter, about twenty-five fonts of job type, and other small accessories, were purchased at a total cost of less than \$1,200. Today the printing plant represents an investment of over \$9,000, the equipment which has been added being only that which became necessary to care for the business as it grew.

At the start, no job was too small to be worth considering, an order for one hundred programs for an entertainment or an order for a half thousand envelopes for the corner grocery store being acceptable. Now the jobs of that kind are avoided whenever possible, as contracts for jobs ranging from ten to fifty thousand impressions keep the plant dated some weeks ahead all of the time.

The methods and system by which this business was built in so short a time ought to be of interest to every employing printer in the country.

The author and finisher of it all is a young man, who is well supplied with three important commodities, brains, nerve and ideas. He says that there was no magic in the building of his printing business, which is only a part of the field occupied by his company, as office furniture, office appliances, typewriters, adding machines, safes, loose leaf books and the like are carried in stock in the store in front of the print shop. But there must have been something very much like magic somewhere in it, you will agree.

The head of this company is a hard worker, and transmits his own energy to his sales people. He says that hard work and the adoption of a few simple things in the way of system constitute the whole answer. At the outset, the business was obtained by going out and asking for it, or by advertising in the newspapers, but mostly by asking. The town in which the business is located has a population of about sixteen thousand, with several wholesale houses and a number of huge flour mills. These and the five banks gave a potential market for a great deal of printing, and this was the first business that was sought, as it was desired to make the plant an exclusive commercial printery to fit in with the office supply store then being conducted.

By careful selection of a solicitor, an entering wedge with this class of business was secured. The wedge was followed by an intensive study of business forms and systems, so that very soon it was possible to evolve

forms to suit the requirements of any customer. And today the plant has nearly every important account in the town, yet that is but half of the business, for as much printing is being sold outside the city as in it. A man is kept busy on the road to sell everything the company handles. He also sells printing, and a lot of it, to the banks, elevators and larger stores in the big territory tributary to Salina on the north and west.

A card, called the "Customer's Card" (Fig. 1), is made for every customer. It bears his name, business and address, and is filed alphabetically, the stock 3 by

<i>Brown Mercantile Co.</i>			
<i>Job #2407</i>	<i>Aug. 29-19</i>	<i>57½ sets Order Blanks</i>	<i>\$61.96</i>
<i>#2419</i>	<i>Aug. 29-19</i>	<i>107 Invoice Blanks</i>	<i>22.00</i>
<i>#2420</i>	<i>Aug. 29-19</i>	<i>57½ sets Shipping Orders</i>	<i>29.80</i>
<i>#2529</i>	<i>Nov. 5-19</i>	<i>219 Inventory Sheets</i>	<i>35.00</i>
<i>#2593</i>	<i>Dec. 5-19</i>	<i>1500 Index Cards</i>	<i>10.25</i>

FIG. 1.—Customer's Card.

5 card being used. This form, showing the information written on the card, is reproduced in this article. It will be observed that the first notation is the job number, which is followed by the date, the kind and quantity, and the price charged. This constitutes a valuable record for saving time afterward and also for producing reorders.

As an instance showing the value of this record, some time ago The Brown Mercantile Company, a large jobbing house, called on the telephone and inquired how many inventory sheets it had ordered the previous year. By reference to the card for that concern, which, because of being filed alphabetically, was instantly available, it was learned that on November 5, 1919, they had purchased 21,000, the job number being 2529. By reference to the job ticket No. 2529, there was placed before the salesman the copy, the proof and a sample of the finished work. An equally quick reference to the "Cost Record" disclosed what the cost of the several items of the job was. A quotation on a like quantity was desired by The Brown Mercantile Company and all that had to be computed was the added cost of the stock, which had gone up in price since the job was done.

When a salesman has no other way of stirring up business he takes the drawer containing these customers' cards and runs over them. He may observe

JOB TICKET	
Nº 1553	
Date _____	
For _____	
Kind of Job _____	
Size _____	
Quantity _____	
Proof to _____	
When Promised _____	
STOCK	
Grade _____	
Size _____	Weight _____
Color _____	
INSTRUCTIONS	
Set _____	
Style _____	
Padded	Cornered
Ruled	Punched
Numbered	Perforated
Color of Ink	Stitched
Embossed	
Date Completed Charge \$	

FIG. 2.—Job Ticket.

that one of the mills has ordered shipping tags about every three months and that nearly three months have elapsed since the last order. This leads to a visit to the mill, where the matter is called to the attention of the person who does the buying of supplies of this sort. He is flattered by the evident attention to his interests, and if the tag supply is as indicated by the record the order results, leaving that buyer mighty thankful for the thoughtfulness which prevented his running out. This is carried out with all of the big buyers of printing — naturally it could not be done profitably with every small customer — and to it, perhaps, is due the greater part of the business being done today in this plant. If the mill does not need to reorder tags, the

reason the salesman made the call is so logical that an easy way is opened for him to inquire about other supplies that may be needed.

Added to the above as equipment for the solicitor, there may be mentioned the use of one of the well known price figuring systems, this

being purchased in triplicate, one for the house, one for the city man and one for the man on the road. The company has discovered some psychology in the use of the system. For instance, a customer wants a price on a job of an uncommon kind and quantity; if the foreman or the boss, or both together, figure it up before the customer and the price is higher than he had estimated in his mind as proper, usually he does not leave the order or else he haggles over the price. But to see the solicitor turn immediately to a well printed book, bound in handsome materials, and quote a price from the printed page, gives the customer an impression of having authentic figures; at any

JOB NO. _____	
Date _____	Order No. _____
Name _____	
Address _____	
Kind of Job _____	
Proof Read By _____	
No. of Copies _____	
Size _____ x _____	
No. in Pad _____	
No. in Book _____	
Cover _____	
Color of Ink _____	
Stock _____	
Cover _____	
Price _____	
Special Instructions	

FIG. 3.—Face of Cost Record.

STOCK COST		COST RECORD				LABOR AND TIME COST			
Stock		Composition							
		Imposition							
		Make Ready							
Bindery Stock		Distribution							
		Press Work							
		Embossing							
Miscellaneous Stock		Round Corners							
		Perforating							
		Folding							
Outside Work		Gathering							
		Punching							
		Numbering							
		Stitching							
Total Stock Cost		Binding							
Date Completed	Price	Padding							
	Stock Cost	Cutting							
Date Billed	Gross Profit	Trimming							
	Labor Cost								
	Net Profit								
		TOTAL							

FIG. 4.—Reverse side of Cost Record.

rate, it has been found that with its use there is practically no trouble about prices — the customer is far more likely to accept the quotation given.

The foregoing and the selection of a very high class man as foreman of the shop constitute the groundwork of the picture. The foreman left the job plant of one of the newspapers to cast his lot with the little print shop at its beginning. He is a careful, painstaking

form, as it enables the office not only to figure time costs of a job but to check up on the employees and ascertain the percentage of productive time put in by each. This ticket starts with the name of the workman, followed by the date and the day of the week. The top half is

for the forenoon, and the lower for afternoon. The vertical lines represent five minute periods and the horizontal line, drawn by the workman, is his time line. If there are any gaps in his time line, the lost time, together with the amount of productive time, is entered in a record relating to that workman. At the end of the month, his percentage is calculated by taking his wages for the month and the total productive hours, and the cost per hour of productive time of that employee

NAME <i>Richard Raul</i>		TIME TICKET <i>Friday</i>										DATE <i>3-26-20</i>	
JOB NUMBER	KIND OF WORK	7	8	9	10	11	12	TOTAL HOURS	AMOUNT				
2834	<i>Punching</i>							1 1/2	1.13				
2901	<i>Press</i>							1 1/2	1.50				
2847	<i>Press</i>							7/12	.40				
<hr/>													
		1	2	3	4	5	6						
2830	<i>Press</i>												
2834	<i>Punching</i>												

FIG. 5.—Time Ticket.

man, and works shoulder to shoulder with the boss. He knows that his future lies in the continued success of the plant, and he turns out the jobs in a manner that will leave no dissatisfied customer, at the same time watching with an eagle eye the costs of production. When called to the front office to consult with a customer, he is ready with intelligent suggestions—in other words, he understands his business.

Every job gets a numbered "Job Ticket" (Fig. 2), which is familiar to every printer, as the form is similar to others in general use. This is made on a manila envelope, which, when the job is completed, contains the original copy, the proof, and a sample of the completed work. It has memoranda of the date, the name and address of the customer, the description of the job, with kind and color of stock, and the instructions for composition and finishing. These are permanent records, the tickets being filed numerically in a convenient drawer.

At the time of making out the "Job Ticket," the foreman fills out the face of the "Cost Record" card (Fig. 3), which bears the corresponding job number and other information. This card is shown here as it contains many valuable suggestions. The real purpose of this card is to preserve the information recorded on the reverse side, that on the face serving to identify the job in various particulars.

The reverse side of the "Cost Record" (Fig. 4), is used by the bookkeeper, and is filled in from information obtained from two other sheets, each of which is furnished him daily. These are the "Time Ticket" (Fig. 5), and the "Stock Costs" record (Fig. 6). Both are somewhat temporary in nature but are kept for about a year. The time ticket is an especially good

form, as it enables the office not only to figure time costs of a job but to check up on the employees and ascertain the percentage of productive time put in by each. This ticket starts with the name of the workman, followed by the date and the day of the week. The top half is for the forenoon, and the lower for afternoon. The vertical lines represent five minute periods and the horizontal line, drawn by the workman, is his time line. If there are any gaps in his time line, the lost time, together with the amount of productive time, is entered in a record relating to that workman. At the end of the month, his percentage is calculated by taking his wages for the month and the total productive hours, and the cost per hour of productive time of that employee is thus obtained. The head of the firm has averaged all his employees and finds that six out of eight hours of time are productive, two being waste, due to one operation having to wait, at times, on another. Manifestly, those two hours have to be paid for, so if the employee draws 75 cents an hour for eight hours, only six of which are productive, he is costing the plant \$6 for six hours productive time; his time, therefore, is entered on the cost record at \$1 an hour for the time spent on a job.

The "Stock Costs" sheet is filled out by the fore-

STOCK COSTS						
DATE <i>3-26-20</i>						
JOB NO.	Quantity	ITEMS	STOCK	SIZE, NO. or POUNDS	COST	PRICE
2834	59m	<i>Bank Statements</i>	<i>Boeing Ledger</i>	95#	28	26.60
2901	42m	<i>Envelopes</i>	<i>Hammermill 63</i>		2.50	10.80
2876	19m	<i>Letterheads</i>	<i>Am. Trust</i>	10#	30	3.00

FIG. 6.—Stock Costs Record.

man and is placed each evening on the bookkeeper's desk along with the "Time Ticket." The "Stock Costs" sheet shows the kinds, quantity, weight, and cost of all stock used that day, each item assigned to the job in which it was used by the number.

It will be observed that the items of cost contain no mention of overhead, nor the proportion thereof charged to each job. This is because the business was

started as a sort of experiment and in connection with another business, and it has grown so rapidly that there has not been time to arrange a system by which might be figured the proportion of fixed charge which the printing plant is responsible for. However, in a short time the bookkeeping systems are to be so arranged that the printing plant will constitute a separate department with separate bookkeeping. Then the overhead item will appear on every cost sheet. At present there is charged to the printing plant 16% per cent of the total expense of doing business.

The equipment now in the plant consists of the original press and two others, both platen presses, one being equipped with an automatic feeder; a machine

for producing embossed effects and something over a hundred fonts, of about fifteen different faces, of type, together with punchers, binders, stitchers, etc., and the small accessories that go with such an outfit.

The printing plant of The Montgomery Book & Stationery Company has twice outgrown its quarters in the two years and is about at the point of doing so again. The plans for the future include a ruling machine, a pony cylinder and folders and gatherers, and other high grade adjuncts for producing printing of a high quality and in large quantities. The writer expects to be able at the end of another two years to write another story of a progress equally remarkable as that related here.

SHOULD A PRINTER ADVERTISE ONLY THROUGH PRINTED MATTER?

BY FRANK H. WILLIAMS



HERE are more ways than one of boosting your own business. Turning out the best sort of printing is one way in which a printer can boost his business. Turning out orders when promised is another way. And still a third way is by advertising. Advertising means, in the last analysis, the securing of publicity for your product. When your printing is of such a high class that it makes people talk appreciatively about it, then your printing is serving as an advertisement — and a mighty valuable one — for you. When you deliver goods as promised and your customers tell other buyers of printing that “So-and-So” is always dependable, always delivers goods when promised and never has to use an alibi for being late because he never is late, then you are securing some more advertising that is worth a lot to you. And when you spend money in telling the world that your printing is of A No. 1 quality, that your prices are right and your deliveries are prompt, then you are securing more advertising for your product, but this time you have to pay for it.

It is for the purpose of considering the proper sort of paid advertising for the printer to engage in that this article has been written. Many printers, unfortunately, fail to appreciate the distinct advantages to be derived from using only printed matter for advertising purposes. They rush to painted signs, advertising specialties which some one else has manufactured, and almost any medium other than printing. For a printer to neglect printing as a mode of advertising is to really knock the printing business and to boost the other fellow's game. In effect, the printer who uses a painted sign to advertise his printing is telling the world that he considers painted signs a better advertising medium than printed matter. And, in effect, the printer who uses an unprinted advertising specialty as a me-

dium for advertising is telling the world that he considers such an article a better advertising medium than printed matter. This, of course, is all wrong. Much of a printer's business is derived from the manufacture of direct mail advertising literature for other people. A printer should, therefore, do everything possible to drive home the idea with all users of advertising matter that the printed word is the finest advertising medium ever devised. By doing this he will be boosting his own business. And one of the most convincing ways of doing this is by confining all his own advertising to printed matter turned out in his own shop or to that carried in periodicals.

Alert printers are constantly finding that printed matter offers them all the opportunities they can possibly make use of for advertising their business. They are going about their advertising in a systematic manner and are finding that it pays. Let me recite the experiences of a certain printer whose shop is small but whose business is growing so rapidly that he will soon be forced to enlarge.

This printer — let us call him Ginnert — determined that he would spend a certain amount of money from month to month in advertising his business. He determined, of course, to spend all this money in his own shop, not alone because he would get more for his money by doing this, but also because all this advertising would be a concrete example of the fine printing he could do.

Ginnert adopted blotters as a good medium. Each month he issued a neat blotter with the month's calendar on it and a snappy little phrase telling about some of the good printing he was doing for some particular firm. These blotters he put on the public desks in the postoffice and in the banks, on the writing desks in hotels, and he also distributed them to the executives of those firms whose business he was anxious to get. Ginnert was specific in the statements he put on his blotters. He liked to get testimonials from the

firms he did business for and to put these testimonials on the blotters. In this way he secured a great amount of attention. Friends of the executives whose names appeared on the blotters would speak to them about the advertisement and in this way the scheme created quite a little talk. Ginnert traced considerable new business directly to these blotters.

At first the blotter advertising was the only advertising this particular printer did. Then, when business got better, he took a small two inch space every other day in each of the city's two daily newspapers. In this space he repeated the testimonials appearing on his blotters and also added new ones. This advertising, too, brought definite and gratifying results.

But while Ginnert was very well satisfied with this advertising he felt that he could do even better things in the way of showing possible customers just what well printed advertising matter would do for them. So he inaugurated a plan of issuing a unique folder with this title, "Will Direct Advertising Pay?" Inside the folder Ginnert said that he believed thoroughly in direct advertising, that he thought it brought more results for less money than almost any other form of advertising and that he was laying his cards on the table and by means of this folder was going to give direct advertising a chance to prove what it would do for him. He then went on to say that if the recipients of this particular folder liked his style of printing and wished him to do work for them at a reasonable price they should tear off and mail the coupon in the corner. In this way, the folder concluded, it would be possible for Ginnert to check up the results from this particular direct mail advertising campaign.

The results achieved from this folder were exceedingly satisfactory. The folder cost \$42 to print and mail, and it brought in exactly \$523 worth of business. It is probable that the folder was so very resultful because of the frank, straight from the shoulder manner in which it was written.

Of course Ginnert saw the chance of cashing in on this splendid vindication of direct mail advertising, and a couple of weeks later he issued another folder in which he told of the results achieved by his campaign. This second folder pulled almost as strongly as his first effort and was followed shortly by two more folders along the same lines. After the issuance of these last two folders Ginnert dropped this particular advertising plan because he was afraid that constant repetition might make the folders an old story with the recipients and thereby defeat their own purpose.

But, of course, Ginnert continued advertising all the time, as inexpensively as possible, but as consistently and constantly as his presses kept revolving. He found it a very good plan, whenever he turned out a particularly good bit of work, to print the line "Printed

by Ginnert" at the end of the booklet or inconspicuously on the job, provided the man who was paying for the work had no objections. Of course if the purchaser of the material objected, Ginnert did not do it.

Another very successful but inexpensive method of advertising which he adopted was to induce some of his friends in the retail business to allow him to put on an exhibition for a few days in their store windows. For this exhibition he would arrange a rack, say, of letterheads — samples of all the newest, niftiest letterheads he had recently turned out. Then he would print a neat little placard which he placed at the top of the rack. This placard generally bore some such wording as this: "The newest style in letterheads. Styles in letterheads change the way styles in clothes and hats and shoes do. If you want to make your business look more alive by having the newest style in letterheads for your correspondence, consult Ginnert, who printed the new style letterheads shown here." Such an exhibit as this always brought in new business.

Other window exhibits which Ginnert used with much success were of business cards, folders, pamphlets, window cards, catalogues, programs, etc. Every one of these exhibits brought in a most gratifying amount of new business.

It might be objected to this that in using windows for his exhibits Ginnert was really using another medium than that of printing to advertise his business. But as a matter of fact this was not the case. The window was merely the means to an end. The real advertising was the printed matter in the exhibits. Ginnert was showing just what sort of printing he could turn out.

That, in the last analysis, is just about the best sort of advertising that a printer can do. If a printer does the highest class of printing, and can keep on showing the buyers of printing often enough that he is doing such work, then he will eventually get all the business he can handle. It is all a matter of putting brains and ideas and snap and pep into the printing game. When these things are put into the printing business they bring definite and satisfactory results just as they do when put into any other business.

It is not putting brains into the printing business to spend money with an outdoor sign company to paint signs saying that you turn out the best sort of direct mail advertising printing. To do a thing like that is just the same as saying that you consider another medium than direct mail advertising the best for reaching possible customers. But to use direct mail advertising of your own to say and to actually demonstrate that your direct mail advertising printing is high class and result getting, is the best sort of advertising for a printer. Because by using such advertising he is practicing just what he preaches!

IF you divorce capital from labor, capital is hoarded, and labor starves. — *Daniel Webster.*

A SURE WAY TO BEAT THE GAME

BY O. H. MICKEL



IF, printorially, there could be found, somewhere, water as holy and efficacious as that of the River Ganges, with a power, by allegation, to so cleanse men's souls as to fit them for presence before the Great White Throne — if it were possible in the commercial world to make a long, painful pilgrimage and achieve a state of worthiness — or if by the performance of so simple an act as bathing printers could be rid of an ancient, dirty, harmful superstition — we could catch them one by one, compel them to walk over the burning sands, wash them neatly and pin them out in God's sunshine to purify and dry.

Water, in this respect, seems to have no affinity to printers. Their superstitions stick — clean or dirty. It is easier to persuade the Irish that the Banshee is a fake, or the Italians that the Evil Eye is a sinful superstition, than to convince the owner of a platen press of certain glaring, clamorous truths.

Some one — at a banquet or a funeral, or some place where hyperbole and extravagant phrases are permitted — was unkind enough to say pleasant things about printing as a business. Some one called it an art, and inferred a nobility of nature attaching. The artists have, since then, exhibited all the characteristics conceded to artistry. Their shoulders rounded. Their hair was permitted to grow long and unkempt. Their faces became "woful, wan, like one forlorn, or crazed with care, or crossed in love." They became solemn, morbid posers. They listened only to those who would talk of the Noble Art of Printing. They were deaf to facts and figures, and they shuddered at the sound of Truth. It became a part of their pose to tell a breathless roomful how many years they had "been in the business" — insinuating themselves into the high esteem of listeners by the inference that years mean knowledge, and airing that childish logic that makes experience equal to wisdom.

Printing can never be noble as an occupation. In the right sense of the word, there are no noble occupations. Printing, preaching, painting, sculpture, music, cooking and perfuming — all are arts when done by artists, just as the last is an abomination when performed by a polecat. It is the man and not the occupation that counts. It is the product and not the trade or guild that must be appraised. Castes are the last stage of the disease called Conceit. Men are noble and men are ignoble; men are splendid, or they are mediocre and impossible, but when a man begins to talk of the Honor of the Craft — the Noble Business of Printing — he is bansheeing in the moonlight among the graves where Truth lies buried and unmourned.

The business of printing is neither less nor more noble than the business of preaching or the business of pounding nails into boards. In fact, pulpits and rostrums and swivel chairs are creaking and dangerously near to cracking under the weight of stout, loud gentlemen whose nobility could be allowed only if they were attached to the light end of a hammer or shovel. It is service and performance that measures a man.

Read this mush: "As we think in terms of loving gratitude of the many who have suffered and worked that civilization might thrive, let us not forget the immortal spirits of those who have dedicated their lives and energies to printing, the Art Preservative and the safeguard of Truth, Liberty and Justice." Printers have been fed up on this until they believe it. We do hope the papermaker, the pulp mill operator, the loggers, the transportation men, the farmers, the miners and the rest of the presumably unimportant, inconsequential humans will not believe these things. The world has been said to punish for nothing quite so severely as undeserved praise. Some printers are gloriously grand, some are meanly mediocre.

Another thing is the "immense labor, the technical knowledge, the science of publicity, the world of knowledge" the printer must have to serve his customer, for which "no charge is made in the estimate sheet." This is, generally speaking, a bald faced lie. Printers do not study their business. Many of them do not even read their mail. They appreciate being told how busy and how wise and how generous they are, but they are busy and generous because they are ignorant. They give away a great deal, but they give because their skulls are thick rather than because their hearts are tender. The "great" business of printing today faces a crisis promising something very close to extinction simply because master printers have not been wise and generous. For ten years printers have made no workmen. They "could not afford" to pay boys the wages that boys have demanded. The ice cream soda business is handled by commercial Solomons compared with the printing industry. Poor Richard was unkind when he established as a profound, unquestioned truth the lie that lulls the consciences of his successors — when he seemed to prove that the printing business is a noble, learned art and that by its very nature it makes sages and philosophers of its servants. Printers need to study, to plan, to work, and to be honest as much as, or even more than, other business men. Your average printer knows how ignorant is his competitor, and, in turn, by his competitor, he is known. And this is no secret appraisal.

A sure way to beat the game is to learn the game. Learn it, lock, stock and barrel. Learn ink, learn paper, machinery and men, and having learned so much, you will mistrust the men that name you wise and noble.



EDITORIAL

It has been necessary for us at times to emphasize our policy of refusing to pay any attention to anonymous communications. We also find it necessary to state that it is impossible for us to answer communications unless the correct name and the proper address of the writer are given. During the past few months a number of answers to inquiries which have been made by mail have been returned to us because the postal authorities were unable to locate those to whom the letters were addressed. Evidently some of our readers located in the vicinity of St. Louis, Missouri, according to the postmarks on the envelopes, wonder why we do not pay attention to correspondence. We can only say that at least five letters, addressed to postal stations in and around St. Louis, are lying on our desk, having been returned to us. Several others from different cities are also being held. If the writers will send the proper addresses with return postage, the correspondence will be forwarded. "Uncle Sam" is mighty good at delivering mail when he has at least a slight clew to the proper name and address of those for whom it is intended. He can not be blamed for non-delivery of mail that is improperly addressed. Neither can we accept the blame when letters fail to reach correspondents, if we are not given the correct name or whereabouts of the writers. The great amount of correspondence passing through the editorial department daily places rather a heavy burden upon our office force. We deem it a pleasure and a privilege to render any service in our power in the way of answering inquiries and furnishing information to our subscribers. We do, however, ask the coöperation of correspondents to the extent of making certain that the proper mailing information appears upon their letters, thus helping to eliminate unnecessary work for our good friend "Uncle Sam," as well as for ourselves.

Eliminate the Negative Advertising

A new note in connection with printers' advertising has been struck in a recent issue of the house-organ, *The Informant*, issued by the Zellerbach Paper Company, of San Francisco. We doubt whether the thought has occurred to others, maybe it has, but it is one that should receive careful consideration and be put into practice.

Negative copy in advertising is a dangerous thing. It requires the greatest skill and wisdom to use it to advantage, and then it is rather doubtful whether the results secured are commensurate with the effort expended. Negative advertising is destructive. Advertising copy must be constructive, therefore positive, or affirmative.

And yet, has it ever occurred to our readers that many printers have been, and still are, harping on a certain phase of advertising that is not constructive?

Says the editor of *The Informant*, after commenting on the growth of direct mail advertising: "More printers should advertise the product of their plants and make known the possibilities of direct mail advertising. And right here we want to register a complaint against certain copy that continues to go out. We read in a printer's advertisement: 'It is true that over eighty per cent of the advertising literature distributed is promptly thrown into the wastebaskets of the men who are simply "too busy."' And then the printer goes on to say that he makes advertising literature so attractive that it is kept and thus paves the way to sales.

"Another printer startles us with this: 'Bang! Into the wastebasket goes the unending stream of business literature and printed matter which flows across the busy man's desk, etc.' Then he tells about his facilities for doing such fine work that his product is retained and puts the message across.

"Examples of similar advertising are legion, and while the printers are to be highly commended for advertising, there is danger in negative copy. When the prospective direct mail advertiser is continually reminded of the yawning jaws of the wastebasket, is he not apt to be skeptical about using this kind of advertising? If it is beset with so many dangers, will he feel like taking a chance? Is it not better to influence him with forceful affirmative copy rather than try to scare him with negative copy? . . .

"It is possible to advertise printing and direct mail advertising by telling of its advantages, its pulling power, its ability to make sales. Why need the copy shout so much about the wastebasket and warn the advertiser to be careful? True, there is often waste circulation in every form of advertising. Direct mail is no exception. Many times, however, the little inexpensive envelope enclosure sells goods. As a matter of fact, the fate of a piece of business literature often rests with the copy more than the kind of printing that carries the message. At all times it is best to urge good printing, but the industry is menaced when the printer continues to harp on the dangers of the wastebasket. Let's put the 'wastebasket copy' in the wastebasket."

For a General "Clean Up Day" in Printing Plants

The suggestion has come from our good friend and coworker for the advancement of the printing industry, Roy T. Porte, who is too widely known to need introduction, that the first Saturday in July be designated as "clean up day" in printing plants throughout the country. Mr. Porte started a similar campaign some few years ago, and though it was done only once it created a

favorable impression. There are many arguments in favor of a general "clean up day" for printing plants — very many. Mr. Porte has presented some of them in a short article which we give here:

CLEANLINESS AND GODLINESS.

Time was when it was said that cleanliness was next to godliness, but in these days law and custom say that cleanliness is the all important desideratum. Great stress is being laid upon cleanliness as holding close kinship to health; and owners of large factories are discovering that health in the worker means greater efficiency in the production of salable goods. Hence the close relationship between cleanliness and greater production.

So when we urge the observance of the first Saturday in July — two days before the memorable Fourth when Washington had his final "clean up day" — as the day for a complete overhauling and cleaning up of printing offices, we aim at greater efficiency through a higher degree of health and cleanliness.

In nearly every printing plant there is an accumulation of old metal, in one form or another, that has long lost its efficiency. Get it all together, exchange it for new and up to date fonts of type or other material. That will bring a greater degree of health and vigor to the business.

There are also large quantities of idle waste paper stowed away on shelves, in cellars, in boxes, in back rooms, and in outbuildings. All this has a value today, for the paper mills are hungry for papermaking material. True, it will bring in only a few dollars, but even these few dollars put into activity will multiply, while the stowed away junk occupies room, breeds disease germs, and often leads to disastrous fires. The efficiency expert says a junk shop is an unhealthy place to work in; get busy on "clean up day," Saturday, July 2.

The printer who has fonts of type seldom if ever used, but too good for the melting pot, can find ways and means of disposing of them to other printers who can use them to advantage. It is well to know how to "make type talk," but it is better to possess the type that works daily. The type that persists in loafing in the cases, on the dead boards and in the dead rack, should be disposed of, if not buried or cremated, so to speak, for its real life has departed. How to dispose of it and install live type in its place is for the individual printer to decide.

Then the old press can stand a clean up and an overhauling. Put life and smoothness into it so that it, too, may become more efficient. Perhaps its usefulness is well nigh gone; if so, provide for its replacement with modern active machinery. Not only the press itself, but the auxiliary machinery needs attention; a clean up may bring them back to their pristine smoothness of operation. Make a memorable day — the day of the fresh start in business efficiency — of Saturday, July 2.

"What is dirt anyway?" asked the editor of the philosopher. "Dirt is matter in the wrong place," replied the wise-acre. There are piles of matter in the wrong place in every printery. Saturday, July 2, is the day to get these errors righted. You and I may not know where the right place for dirt is, but this we do know, that in a printing office it is always in the way of speed, economy and efficiency. Let's move it out of the path of our progress, whether we can find its rightful place or not. And two days before the Glorious Fourth is the eventful day. Let's all go to it.

We echo — "Let's all go to it." Then keep it up. There is no good reason why a printing plant should not be kept clean the year around. Start by making the first Saturday in July a day for cleaning up and disposing of the accumulation of dirt and junk, and putting all the equipment in good shape.

Greater Effectiveness Demanded in Advertising

Some interesting features closely touching the printing industry in their effect are disclosed in a recent survey made by the Department of Domestic Distribution of the Chamber of Commerce of the United States. In the neighborhood of two thousand business men returned answers to questions dealing wholly with distribution costs, which had been sent to them for the purpose of ascertaining methods being adopted to reduce overhead expenses and meet demands for lower prices.

Considerable emphasis was placed upon the fact that greater efficiency per inch of space is demanded from the advertising that is being done, though there has not as yet been any great reduction in the amount of advertising space used. Some of the answers showed that the advertising had been increased, some that more attention was being given to direct circularizing.

Taken all in all, the answers show that advertising is looked upon as a very important, an essential, factor in reducing the cost of distribution, one answer being "It is our idea that cutting the advertising would only increase the cost of selling merchandise, and we believe we are right." The general trend of the answers, nevertheless, seems to emphasize the strong demand for greater effectiveness in publicity matter, from the preparation to the presentation of the message.

What does this mean to the printer? Simply that more intelligent handling of advertising copy is required, and that more careful attention will have to be given to the principles of display in all printed matter produced for advertising purposes. Much of our advertising, it must be acknowledged ('tis true, and pity 'tis 'tis true), loses a large part of its effectiveness through the manner in which the display is handled — or, rather, mishandled. An examination of many magazines and journals, as well as newspapers and other mediums, will show that a large number of advertisements fall far short in their power of attracting and holding the attention and interest until the message is driven home. Many of these advertisements could be made from seventy-five to a hundred per cent more effective and productive with very little extra effort in designing and in the composition. We need only refer to the two specimens reproduced on page 361 of this issue to demonstrate what can be accomplished by a little extra thought and care. A little closer attention to the fundamental principles of display composition will go a long way toward putting the necessary "punch" in any printed matter produced for the purpose of advertising, for creating business. From the answers to the questions in the survey referred to, it is evident that a good many more printers will have to devote a little extra time to the study of the principles of display typography.

One of the answers given was "Less white space in advertising." Here we are treading on dangerous ground. Certainly it is not necessary to be profligate in the use of white space, but a certain amount is essential in order to secure emphasis and attract attention. Proper distribution of white space is one of the greatest features in securing effectiveness. Too much emphasis upon reduction of white space in advertising would very likely lead to overcrowding, with the consequent loss of all we are striving for in advertisement composition.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

"Depreciation an Element of Cost"

To the Editor:

CHICAGO, ILLINOIS.

In the Cost and Method department of the May issue of *THE INLAND PRINTER* I notice an argument headed "Depreciation an Element of Cost." It is my understanding that the object of depreciation is to provide for the wear and tear caused by the use of machinery through its life. In other words, an amount should be included in the cost of work produced on a machine to provide a reserve (or withhold profits) that will, at the end of the life of the machine, equal the original investment after allowing for salvage.

For this reason most authorities agree that the actual cost of the machine at the time of purchase is the basis on which to apply the rate of depreciation. Any attempt to introduce unforeseen contingencies into the depreciation rate or basis defeats the very purpose of depreciation. At no time is the reserve for depreciation considered as a reserve for contingencies such as the increase or decrease in the cost of machinery and equipment at some future date. It is usually regarded as the measure of wear and tear on machinery and equipment from the time of its purchase up to the time you are giving consideration to the reserve account. I do not know of any arguments in favor of basing depreciation from year to year on market values. There can be no argument as to the original cost of equipment when the invoices are at hand as evidence. Cost is cost, and it is correct hour cost that we are striving for.

Regarding figuring depreciation on diminishing value, it is usually the understanding of accountants that the underlying principle involved is that as machinery grows older, repairs grow greater. Consequently, under this method, at the start of the life of a machine the depreciation charge is greater and the repair expense lighter. As the machine grows older the depreciation charged by this method is less to offset the heavier repair expense. In this manner the costs do not carry an overload of expense. Due to this fact, I believe that to change the percentage of depreciation to be used on the diminishing values after the original rate is determined would defeat the purpose of the diminishing value method.

Regarding the instance of the machine which cost \$3,000 and was sold at the end of seven years for \$1,200, with depreciation at a flat rate of 10 per cent, the proper accounting procedure would be to eliminate the total credit in the reserve account (\$2,100), the total debit in the machinery account (\$3,000), and transfer the income to surplus (if a corporation). The new machine would be charged to the machinery account at its cost (\$4,500), and this would be the new basis of depreciation for the future.

From the standpoint of correct selling price, I believe consideration should be given to the increase in the cost of machinery and equipment, but from the standpoint of costs, the original cost of the machine is the true basis.

The dangerous part of writing up the equipment account to market values is that the offsetting credit from such an

entry is likely to be made to the surplus account, and from the surplus account dividends might be declared. At a later date the condition might be reversed and the plant values would have to be reduced to market value by a credit with the corresponding debit in the surplus account. This latter entry might even cause a deficit if the dividends of prior years used up most of the surplus.

ACCOUNTANT.

Printing From Electrotypes

To the Editor:

PHILADELPHIA, PENNSYLVANIA.

The editor of your Pressroom department surprises us very much by answering an Indiana printer, on page 208 of your May issue, to the effect that the results obtained from printing from originals are superior to those which can be obtained from any electrotype.

We as makers of fine electrotypes wish to refute such a statement and take this means of doing so. A fine print from a nickel steel lead mold halftone will show the solids darker and the high lights lighter than you could ever get in printing from an original. In fine printing this is a contrast which the expert pressman always tries to bring out.

Our reason for this statement is that a nickel steel faced electrotype when properly made ready has little or no affinity for ink and is cleaned off perfectly after every impression. In other words, every particle of ink distributed over the face of the plate by the rollers is transferred to the paper, where it belongs. This is not true of the copper halftone, for copper has a great affinity for ink and does not clean off at every impression. Thus all of the ink that is intended for the sheet does not reach it. In time the halftone will fill up, due to copper being affected by acids in the ink, while the nickel steel electrotype will run indefinitely without showing any such sign.

Your editor qualifies his statement in regard to the loss of depth in electrotyping by making exception to a lead molded electrotype. It is a well known fact that in lead molding today the loss in depth which results in making a duplicate is so slight that it can not be measured by the finest instrument, nor is it noticeable upon examination under a strong glass, much less to the naked eye.

For a number of years we have been trying to educate the public to the fact that we are able to make electrotypes which are as good as the finest original that can be made. All our advertising is based on this assumption. We are not trying to mislead printers. We stand ready to back up any statements that we make in our advertising.

ROYAL ELECTROTYPE COMPANY,

H. W. Haydock, Assistant Manager.

THE press is good or evil according to the character of those that direct it. It is a mill that grinds all that is put into its hopper. Fill the hopper with poisoned grain and it will grind it to meal, but there is death in the bread. — Bryant.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE John Dickinson & Co. paper house, of London and Watford, now lists paper also in centimeter sizes and in kilogram weights.

SINCE the demise of the *Journal für Buchdruckerkunst* (Berlin), the *Printers' Register* (London) is the oldest printing trade paper. It now registers Volume 60.

AT the Printing Trades Exhibition in Royal Agricultural Hall, London, held April 30 to May 14, two days, May 10 and May 12, were devoted to a World's Printing Trade Congress.

THE present year is the four hundredth since printing was first practiced at the Cambridge University, John Lair of Siegburg (commonly known as John Siberch) having set up a press there in 1521, probably at the invitation of Erasmus. Last year the University Press issued over 140 new books, aside from reprints and journals.

THE Members' Circular of the Federation of Master Printers and Allied Trades recently contained an article on the "Standardization of Paper," in which these principles are accentuated: (1) The absurd system of selling paper by a ream containing a variable number of sheets should be definitely abandoned. (2) One of the great advantages of adopting the "mille" [of 1,000 sheets] is that the calculation of the cost of odd sheets is greatly simplified, as it is only necessary to move a decimal point in the cost per mille to find the cost of ten or one hundred sheets. (3) The weights should be standardized on an international basis, using grammes for square meter as the unit. [This idea is manifestly superior to the idea broached in the United States of standardizing weights on a basis of 1,000 square inches, as anything intended for a universal standard must obviously accord with the metric system.] (4) The present method of selling pulp, paste and ivory board by the vague definition of 2 or 3 sheet (2 or 3 ply), or thick and thin, should be abandoned for a definite thickness stated in thousandths of an inch or in millimeters. If the millimeter basis were accepted it would simplify dealing with countries where the metric system is in vogue.

GERMANY

THIS country produced, it is estimated, 32,000,000 post cards monthly before the war, and at present but 7,000,000 monthly, due in part to an increased postage rate on cards.

AN "Elegant Book" Exposition was held in the historic Römer building in Frankfurt a. M., April 3 to 16. Manuscripts and bindings of the twelfth century and later centuries were prominent, as well as noted incunabula and more recent superior examples of printed books.

LAST month we made note of the new fad of collecting "scarcity money" (*Notgeld*), the small change or "shin-plasters" issued by cities and private firms. Now comes a new publication, *Der Notgeld Markt*, to function as a medium of information for the collectors. It is issued at Eisenberg in Thüringen.

LITHUANIA

THE contest in Germany between *Fraktur* and *Antiqua* (Roman) typefaces has its duplicate in that part of former Russia which has now separated from it under the above name. Some sixty years ago the Russian government ordained that all literature in the Lithuanian language must be printed with Russian (or Cyrillic) characters. This did not suit the natives, as they preferred the Roman characters, to which they were accustomed, and they boycotted the Cyrillic as much as possible, with the effect that literary culture slacked up to a great extent among the Lithuanians. There was much friction between the czar's government and the people, through the issuance of ukases and the confiscation of

books printed in Roman, which were produced under cover or smuggled in from neighboring countries. Now that Lithuania has become a republic she can have the alphabet of her choice.

ITALY

THE export of newsprint is now conditioned on the cession to the National Institute of Exchange of the foreign currency obtained.

ITALIAN newspapers have been authorized to appear with six pages, pending the complete abolition of the restrictions recommended by the Central Paper Commission.

THE publishers of *Graphicus* (Turin) are issuing a Dictionary of the Graphic Arts, in monthly parts. It has proceeded as far as the letter M and 1408 octavo pages. The compiler is G. I. Arneudo, and the parts at hand show that he is striving to make a very comprehensive work of his undertaking, the typography of which is very handsome.

SOUTH AFRICA

IT is authoritatively stated that the number of trades union employees in the printing trade in South Africa totals at the present time nearly five thousand.

THE value of the printing materials, comprising paper, machinery, type, etc., imported into this region during the year 1918-19 is estimated as totaling nearly five million dollars.

AT one time about seventy per cent of British paper coming to South Africa comprised printed matter. It is now found that printing can be done more cheaply locally. While paper has still to be imported, it is not necessarily British paper.

FRANCE

A BILL providing for the non-publication of newspapers one day in the week is being promoted in the Chamber of Deputies.

THE Minister of Labor has given a gold medal of honor to Auguste Keufer, in recognition of his forty-five years of "professional syndicate" services. He is a prominent leader in the Federation of Working Printers, and was general secretary of this union from 1884 to 1920. He was one of the founders of the International Typographical Secrétariat.

AUSTRALIA

THROUGH agreement between the Provincial Press Association and the Printing Trade Employers' Union, substantial increases in wages have been attained in South Australia. Machine compositors have a forty-three hour week for day work (at £4 7½s. per week) and a forty-two hour week for night work (at £4 10s). Other journeymen received respectively for 44, 46 and 48 hours, £3 18½s., £4 3½s. and £4 7½s. Piecework on machines has been raised to 4½d. per thousand and hand composition to 1s. 4d. per thousand — presumably "ens."

HUNGARY

THE book and printing trades are now at a low ebb in this country, with scant hopes for early betterment. The former reading classes are now so poor they can not buy literature, and the newly rich are of the sort who used to be satisfied with a yearly calendar. Another factor affecting books is the fact that the Hungarian language is not widespread, thus calling for but limited editions, which naturally cost more.

AUSTRIA

THE International Typographic Secrétariat has come to life again, after being somnolent because of the hatreds engendered by the war. Its next general congress will be opened in Vienna on September 5 next. A preliminary committee meeting, held recently at Berne, Switzerland, was attended by delegates from Paris, Amsterdam and Berlin.

THE ELZEVR DYNASTY OF PRINTERS

BY HENRY LEWIS BULLEN



In the account books of Christopher Plantin of Antwerp, printer, covering the years from 1565 to 1588, there appears the name "Hans van Leuven dit Helsevier" (John of Louvain, called Elsevier). This journeyman compositor is supposed to have been the father of Louis Elzevir, the founder of a publishing and printing business in Holland which lasted from 1583 to 1712, during a large part of which period it had an acknowledged leadership. In the same book of accounts it appears that one Louis "Helsevire" was occasionally employed by Plantin in the year 1565. From the register of births of the city of Antwerp it has been learned that Louis Elzevir and his wife, Marie Duverdyn, were blessed with a son in the year 1564 and another in 1566. From these facts it is conjectured that Louis Elzevir was born at Louvain in Flanders about 1540 and worked as a journeyman bookbinder in Antwerp, and that, in company with many thousands of Protestants, he went to Holland to escape the persecutions of the Spanish rulers of the Netherlands, against whom the courageous Dutchmen had successfully revolted.

In Leyden the census of 1581 lists Louis Elzevir as a bookbinder. There is a document on record in Leyden, dated September 15, 1583, which relates that "Loys Delsevier," bookseller, is indebted to Christopher Plantin to the amount of 1270 florins for books furnished, which amount is to be paid at the rate of 25 florins per month. In the same year Louis Elzevir published a book for the University of Leyden. It bears his name as publisher. He maintained close relations with the university and so did his descendants, most of whom were graduates of the institution. Various documents still extant reveal Louis Elzevir's relations with printers in France and Germany. He was successful in publishing and bookselling. As a bookseller he maintained a bindery. It was the practice then—a custom which continued until the early nineteenth century—for printer publishers to sell their various editions to other printers or to booksellers in sheets, which were bound by the purchasers, either in simple vellum (the cheapest style of the period), or more elaborately for those who could afford the luxury.

Though we conform with writers in English in spelling the name "Elzevir," the correct form used by all the family save one and by Dutch writers is "Elsevier." Abraham Elzevir II., after becoming proprietor of the printing house in Leyden in 1681, sometimes spelled the name "Elzevier" and sometimes "Elsevier." In France the name is spelled "Elzevier."

Louis Elzevir had nine children, seven of whom were sons. Four of these became booksellers and publishers, and one became a printer and publisher. Matthew I. and Bonaventure assisted their father in Leyden, and eventually succeeded to the parent business. Louis and Gilles established themselves in The Hague, and Josse in Utrecht. In course of time a publishing and printing house was founded in Amsterdam. Doubtless these sons, under the guild law, were apprenticed to their father and became proficient bookbinders. They and their descendants maintained a harmonious but limited inter-family partnership, which was an important factor in their collective success and eventual fame. The Elzevirs began to print in 1617. Their fame was primarily established by their ability to print in a superior way. Their financial success was due in a great measure to the economies effected by producing their own books in their own shops. Shortly after they began to print they adopted a format for their lower priced books and a distinctive style of types and type composition, which, while simple and restrained in decorative features, remain to us as models of good taste and superior

workmanship. These merits were appreciated as the books were issued, and appreciation has never diminished since. One may easily procure Elzevir books in their popular format at moderate prices. Thus it has happened that though there is no book in the English language to do honor to the Elzevirs, their fame is greater among English speaking persons than the



Matthew Elzevir, born 1564, died 1640, eldest son of Louis Elzevir, founder of the Elzevir Dynasty of printers. Matthew retired from the business in 1622.

fame of the Aldi and the Estiennes, whose lives and works deserve more appreciation.

Isaac, grandson of Louis I. and son of Matthew, was the first printer of the family, commencing as a master printer in Leyden in 1617. Besides printing for his grandfather and uncles he was appointed printer to the University of Leyden. There exists in that university today a collection of 2,737 graduate theses printed by successive Elzevirs, the earliest date among which is 1654, earlier issues having been destroyed. Isaac began to print these theses in 1620, and doubtless from that time until 1712 the Elzevir presses were much employed by the university in work other than book printing. The lucrativeness of the appointment of printer to the university, in addition to a fixed annual payment, may be inferred from a statement of the expenses incurred in a celebration in 1695 attended by the queen of England. Out of a total expenditure of 2,210 florins, Abraham Elzevir II. received 934 florins for printing and 354 florins for binding. In 1621 Isaac's printing house was removed to the precincts of the university, and the business of the Elzevirs was continued there until it ceased in 1712. Their bookshop is supposed by the Dutch author of the most complete history of the family to have been in one of the small buildings at the right of the main university edifice in the picture which accompanies this essay. Upon the death of Abraham I. in 1652 the university struck a medal in his honor.

In 1622 Matthew, the eldest brother, (b. 1564, d. 1640) retired, selling his interest to his son, Abraham I., who agreed to pay his father 11,217 florins for his share in the partnership. In the year 1625 Bonaventure and Abraham I. bought

the printing plant of Isaac, paying 11,000 florins. It consisted of twenty-five thousand pounds of types, with letter punches and matrices for casting types, four letter presses and one copperplate press, with the usual sundries. Bonaventure and Abraham I. in their partnership of almost thirty years (terminated in 1652 by the death of both) immortalized the name of Elzevir. Their names appear as printers on 517 books, and they printed other books anonymously or with fictitious imprints. They created a novel format which was used in a majority of their issues and also by the Elzevir printing houses in Utrecht and Amsterdam. This format is smaller and the types are smaller than those which were made famous by the Aldi and the Estiennes. A bound volume of the Elzevir format is usually $5\frac{1}{2}$ by $3\frac{3}{8}$ inches. The



Coat of Arms of the Elzevir Family.

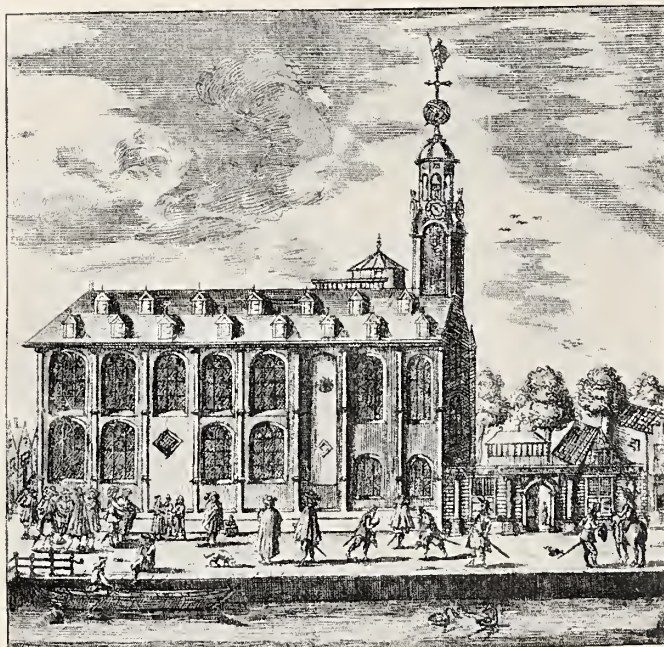
hand made paper was thin but of excellent quality, but the volumes were by no means thin. They were usually from one inch to one and a half inches thick, the most compact yet readable series ever issued. The type page is $12\frac{1}{2}$ by 26 picas. The types used are similar but superior in design to those we call Caslon Old Style, and quite unlike the types now called Elzevir by certain typefounders. The body of the pages was set in a size then called in France, Petit Text du Breviaire, the equivalent of $8\frac{1}{4}$ of our points. Other than a few initials, an occasional headpiece and, more frequently, a small vignette at the close of a chapter, there were no decorations. Illustrations were seldom used in the small sized books and when used they were from copperplates. The title pages are pictorial copperplate engravings, both the picture or emblems and the lettering remarkably well done. It was the golden period of copperplate engraving. The art of wood engraving had been abandoned, save in its cruder forms. When the Elzevirs and their contemporaries illustrated a book they used copperplate engravings, which were printed in register, the type matter first.

The Elzevir 24mos deserve their fame. That style of typography to which we give the name of Caslon is really a revival of the carefully studied and correctly placed lines, paragraphs and pages of the Elzevirs, yet the source of the excellence of their printing was French. The Elzevirs patterned their work after that of the French printers of Paris and Lyons. When the Elzevir printing was at its best their type faces were of French origin. The types were not made in France, but were cast in Holland from matrices which were either made in France or were made from letter punches of French origin. In the seventeenth century and earlier, the main income of typefounders was derived from the sale of letter punches or matrices, or both, to printers who either employed typesetters themselves or had the casting done locally by persons specializing in that work. The Elzevirs cast their own types. Eventually they employed letter punch cutters and matrixmakers. The origin of their type faces has been a matter of controversy. The Dutch historians allege that the punches for the types used by the Elzevirs were cut by Christopher van Dyck, whose name and fame depend in our day solely upon the discovery of a broadside specimen ($14\frac{1}{2}$ by $9\frac{1}{2}$ inches) of the Elzevir types that were made in Amsterdam in 1681.

Only one copy of this specimen has survived. It was found in the archives of the Plantin-Moretus family in Antwerp, and in it van Dyck is credited with having cut the

punches for twenty-seven of the fifty fonts that are shown. Accompanying the specimen is a letter from the widow of Daniel Elzevir of Amsterdam to the widow of Balthasar Moretus, great grandson of Christopher Plantin, offering for sale the Elzevir typefoundry in Amsterdam. The widow says that van Dyck is "the master letter cutter of our time," but the specimen does not justify the claim. The types on the smaller bodies are good, but are unequal in the cutting. The deterioration was probably due to the necessary substitution of inferior punches, locally made, to replace broken punches of French origin. The larger sizes in the specimen are inferior, and yet they are no worse than the types made elsewhere in Europe during the latter part of the seventeenth century, which was a decadent period in the typefounding art. A curious error is noticeable in the specimen of the "Ascendonica" size (22 point), in which the capital Z is reversed, the main line running from left to right. That this error was permitted to appear in the specimen is an indication of the general carelessness which had begun to degrade the art of printing at the time when the Elzevirs were terminating their activities.

The typefounding implements thus offered for sale were in use in Amsterdam. The next fact in their history is established by an advertisement found in the *Harlem Gazette* in its issue of June 17, 1683, in which Jan Bos announces that the celebrated typefoundry of Christopher van Dyck had been sold by the inheritors of Daniel Elzevir and that he (Jan Bos), at the house of Joseph Athias, was casting the types and selling them at the same prices formerly charged by van Dyck and Elzevir. Athias, himself a Jew, was a



Main Hall of the University of Leyden, as it existed in the time of the Elzevirs. The Elzevirs occupied one of the buildings at the right of the main hall from 1621 to 1712. These buildings were within the precincts of the university.

famous printer of Hebrew books and maintained a large printing house in Amsterdam. From Athias' place a specimen broadside was issued: "Proeven van letteren die gesneden zyn door wylen Christoffel van Dyck welke te bekomen ayn op de Nieuwe Heere Gracht over de Plantagie in de boekdruckery tot Amsterdam." (Specimen of types engraved by Christopher van Dyck, which may be purchased in Amsterdam at the printing house near the New Great Canal, opposite the Park). This was the address of the Athias establishment. Athias' successor disposed of the Elzevir typefoundry to Jan Roman,

who issued a specimen broadside. Finally, in 1767, Jan Roman sold to Jean Enschede of Harlem and the brothers Ploos van Amstel of Amsterdam. The present typefoundry of John Enschede & Sons, in Harlem, preserves some of the van Dyck matrices, and may claim to be the successor of the typefoundry of the Elzevirs.

The Elzevirs effected two important reforms. They were the first to use the letter *i* invariably as a vowel and the letter *j* invariably as a consonant, and added to our alphabet the capital *J*. Prior to the introduction of the capital *J*, the letters *i* and *j* were used interchangeably, and the capital *I* appeared in places where we now use the *J*. They also did a like service with the letters *u* and *v*, which before their time were used interchangeably. This reform necessitated the introduction by the Elzevirs of the capital *U* to be used instead of the capital *V* where the sound was not properly represented by the latter letter. In its first form the capital *U* was an enlarged lower case *u*. These were valuable reforms. The Elzevirs also led the way in abolishing the persistent use of contractions in books printed in Latin. The perfect spacing of the earlier printers was made easy by the use of contractions; if a line did not space evenly the printer omitted a letter or abbreviated a final syllable, indicating the contraction by placing over the preceding letter a stroke or mark similar to what is now called a macron or a tilde. Notwithstanding this limitation in the interest of easier reading, the spacing of the Elzevirs is notably good. To make perfect spacing easier, the length of their lines was adapted to the sizes of their types. They probably discovered that certain sizes space better in certain lengths of lines, a fact which is not generally known among modern printers. A change of length of only six points will frequently facilitate even spacing, whereas in a longer or a shorter line the results had been unsatisfactory.

To resume the history of the family: After Bonaventure and his nephew, Abraham I., died in 1652, the parent house in Leyden was conducted by Bonaventure's son, Daniel, and Abraham's son, Jean. In 1655 Daniel married a favorite niece of his elderly cousin, Louis II. of the Amsterdam house, and became a partner there. He took with him part of the printing plant and typefoundry of the Leyden house, and in a short time the prestige of the Leyden house was surpassed by that of the house in Amsterdam. Daniel and his father, Bonaventure, and his cousin, Abraham I., were the leading spirits of the numerous family. When Daniel died, in 1681, his eldest son was nineteen years of age and a student at Oxford University in England. He and the other heirs were well to do and disinclined to continue the business. The plant and stock in Amsterdam were sold in 1682 for 254,000 francs (\$50,000). The printing house in Utrecht, founded prior to 1617, ceased in 1675, on the death of Pierre Elzevir. Jean, the former partner of Daniel in Leyden, continued the parent house until his death in 1661. The business was then carried on by Jean's widow, until her death in 1681, when the son, Abraham II., succeeded her. The house in Leyden had deteriorated after the death of Jean, and on the death of Abraham II., in 1712, it ceased. The apparatus was worn out, and on February 20, 1713, the plant, consisting of four printing presses, punches, matrices, types and other materials, was sold for the insignificant sum of 2,000 florins. Thus ended the printing activities of the Elzevirs.

Not all the members of the family were engaged in printing and publishing. Some were engaged in the professions and others held commands in the army and navy of Holland. The family as a whole achieved social distinction and were more than ordinarily prosperous. The printers of the family exerted a great beneficial influence in the education of their century. They printed and published 2,115 books bearing their various imprints. In addition they issued many books anonymously. In their century Holland alone among the nations

permitted complete liberty to the printers, and the printers of Holland were profitably engaged in printing certain books of a progressive tendency for authors and publishers who were prohibited from publishing such books in their own country. These books sometimes carried fictitious imprints or no imprint at all. They were circulated with more or less secrecy. The Elzevirs had their share of this work. They probably never operated more than twelve wooden printing presses at any one time. In 1655, when Daniel took charge of the house in Amsterdam, he had only four presses, and only two other printers in that city operated as many as four presses. When the Leyden plant was sold it contained only four presses. While their principal output was the 24mos, they issued many octavos, quartos and folios. Their larger books are more elaborate typographically and many of them were illustrated. Their largest book is a folio, "Corpus Juris Civilis," printed in Amsterdam in 1663, containing 1,602 pages set in Latin, Greek and Hebrew, the text in 8¼ point with 6 point notes, size of type page 7¼ by 12¾ inches beautifully composed and perfect in the presswork, a work above criticism, yet merely a compendium of laws ancient and modern! Truly the old wooden hand press in the hands of the early progressive and scholarly printers had its achievements no less marvelous than those of the expensive and intricate machines of our times.

NOTABLE EXHIBITION OF OLD PRINTS

The American Institute of Graphic Arts has scored another success through its exhibition of old prints at the National Arts Club. Timothy Cole was the guest of honor at a dinner preceding the opening of the exhibition, it being his sixty-ninth birthday. John Clyde Oswald presided at the dinner, and speeches were made by Dr. Frederic Weitenkampf and William M. Ivins, Jr., as well as by Mr. Cole, who read a philosophic, humorous paper, soon to be published. He explained how wood engraving was a white line method in distinction to etching, and copper and steel plate engraving, which are black line methods. Dürer and the early wood engravers, at the expense of much effort, made the wood engravers cut on both sides of the black lines they drew on wood so as to print black lines as copper plate engravers did.

Wood engraving never reached its best until the close of the last century, when Bewick and the American engravers used white line entirely. Mr. Cole told how the engravers of large blocks for the illustrated papers were trained to cut only certain parts of the blocks. These men were known by different titles and engraved different textures. For instance, skies were engraved by "wood cutters"; coats and costumes were engraved by "tailors"; the flesh engravers were known as "wood butchers"; while houses, bridges and such were cut by plain "mechanics."

It was only when an artist engraver completed the whole wood cut that his art began to be recognized on a par with that of the painter or etcher. During this period when wood engraving was reaching its highest development, photomechanical rivals came along which gradually competed with the artist engraver and finally supplied the demand for speedier methods at less cost, and wood engraving became a neglected art. Mr. Cole is the last of the masters of the golden age of wood engraving.

PRINTER BREVITIES

Some shops are enough to give the waste barrel indigestion — rather an expensive gift!

An artistic job of printing abides in the memory like a golden sunset.

The cut rate, slat it through printer must be a firm believer in that old saying: "There's a sucker born every minute."—George W. Tuttle.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Uneven Color Is Apparent

A Wisconsin publisher writes as follows: "Under separate cover we are sending you several copies of our paper. You will note upon examining these papers that the presswork is far from satisfactory. The pressman says that he uses a fair grade of news ink and that the press is equipped with new rollers. What would you suggest for improving the appearance of our paper?"

Answer.—We find that unevenness of color is one of the errors which the pressman can correct. On one page the outside column carried the correct color, while the third column away was very light. Another fault appears to be due to the lack of sufficient impression. We believe that the tympan could carry at least three sheets more of print. Judging by the way the heading prints, we should say that the form rollers are not set correctly. These rollers, to ink properly and not cause a smudge where they leave or strike the edge of pages, should be set so that they rest lightly on the type and should press the iron vibrators firmly. Our opinion is that they do not. The quality of ink used appears adequate; the printing qualities of the material seem to be equal to the demands. The pressman with very little additional effort should produce a neatly printed paper, provided the rollers are not too hard. These are about all the suggestions we can offer without an examination of the press.

Making Advertising Slides for Local Moving Picture House

A country publisher asks how he could supply his local picture house with advertising slides which he can change daily.

Answer.—The making of moving picture slides for advertising purposes is a line of work that can be done by a printer for local users without much labor or expense. There are several methods. You should secure from the local picture house one of the advertising slides to note its size and construction. Usually you will find that these are two pieces of glass bound together on edges by black gummed paper. However, there are other kinds not made of paper at all. The following are the various transparent mediums used to produce advertising slides: Glass, mica, gelatin, celluloid and transparent paper. As considerable heat is employed by some high power lamps, the use of gelatin, celluloid or thin transparent paper is obviously impossible. However, this is a point for you to determine. For trial, you may produce a photograph film that has been passed through a hypo bath to throw down the silver in the emulsion so that it is transparent. Cut to suitable size and pull an offset impression on a job press in gold size, and bronze both sides of the film. Enclose it between two cover glasses and bind edges with black gummed paper. Give it to your picture operator and have it thrown on the screen for trial to see how it stands up under the heat conditions that are present. If it will withstand several minutes' exposure without affecting the structure of the celluloid, you may feel safe in printing on the sheet celluloid. How-

ever, if the picture operator declines to use it owing to any risk he may fear, you may print on a clear sheet of mica. You do not need to fear the result in this case.

If you find difficulty in securing suitable pieces of mica or if you have trouble in printing on this material, you might be able to do satisfactory work by transfer to glass. This line of work is done by a double transfer and is not difficult. Proceed in this way: (1) Have form set up in a type that is legible and sharp, and without fine lines. (2) Have two good inking rollers and some good heavy black ink or gold size. (3) Roll up the form, using a moderate quantity of good black ink. Have bearers on each side of the form, close up. A couple of inverted electros will do. (4) After inking the form, remove bearers and replace by others that have not been inked. Take clean roller and pass over the inked type. This roller will receive the ink from the type. (5) Pass roller over the glass and the ink will transfer thereto. By using care the transfer will be square with the slides. If gold size is used, powder up with fine gold bronze. This kind of slide gives greater contrast to letters on the screen. However, by using a good black ink, uniformly good results are secured.

Some printers do not care to do this work by transfer as it involves considerable care and time, and instead of using glass they print directly on mica. This material gives good results and withstands the greatest heat. However, it is not an easy matter to secure perfect sheets of mica. The best results are obtained on glass where a smooth, hard roller is used in inking and in receiving the transfer. A good stiff job black ink is necessary. See articles on this subject in the Pressroom Department of the May, 1919, issue of THE INLAND PRINTER.

Duotone Plates Printed Unsatisfactorily

A printer submits several folders in which the solids did not appear satisfactory. The letter reads, in part, as follows: "Please criticize the enclosed folders from the presswork viewpoint and tell us what you think is the cause of the pressman's failure to secure a clean black print on top of the orange. The job was printed on a two revolution cylinder, five forms at a time. The pressman was unable to secure a good black print without flooding the cuts."

Answer.—It would be difficult for us to tell just why the pressman was unable to secure better color without carrying too heavy a supply. Any of the following causes might in a general way give trouble such as you experienced: Too much color carried on tint form, unsuitable black ink, rollers not in best condition, insufficient make ready on black form. Where you have much halftone work such as this it would be economy to install a mechanical overlay system. The results you will obtain from mechanical overlays will satisfy you. In printing a two tone plate it will be easier for you if you print the black form first and follow with the orange tint. To do this satisfactorily, secure a transparent tint from your ink dealer. This neutral body may be tinted to the depth desired by adding solid color. Make the halftone for tint ready in black and wash up for tint afterwards.



BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

How Will the Shorter Week Affect Costs?

Ever since the good old days when we all worked ten or more hours, six days a week, there has been a constant discussion as to how the reduction of hours affects the cost of production. There have been some wonderful fairy stories about producing more in fewer hours because the point of ultimate fatigue was not passed; but when the shorter days came these faded away into the dream stuff of which they were made, only to be succeeded by similar claims for a still shorter working period, which it was said would keep the workers in such physical condition as would enable them to produce more per hour. That, too, proved to be a mere figment of the imagination when subjected to the cold analysis of the cost records.

These changes of working hours have kept accountants busy figuring out the effect upon the cost of production, and apparently without result, if we are to believe some of the wild theories we receive about the great increase in the cost of manufacture that will follow the further cutting down of the working time, or the infinitesimal difference which some others seem to think will result.

We do not desire to enter into a discussion of the wisdom of a shorter or a longer week or day, but we do want to call attention to the actual conditions so our readers may be prepared to judge understandingly what they want and are willing to pay for.

The average printing plant is now securing about sixty-seven per cent productive time in its composing room and about seventy per cent in the pressroom. These figures indicate the average proportion of salable hours to the total pay roll time. The reduction of four hours a week means the cutting out of one-twelfth of the pay roll time, but as the expenses are not reduced it really means the adding of one-eleventh to the cost of the pay roll hour.

This is not all. The actual number of hours per week that are sold out of the forty-eight now paid for is approximately sixty-seven per cent, or a trifle more than thirty-two hours (32.16). Reducing this by four (for all the hours cut out will come out of the productive hours) leaves only twenty-eight salable hours a week. That is, the production, if kept up to the present standard, will be twenty-eight hours, or sixty-four per cent of the new forty-four hour week. This will be equivalent to an increase of 14.25 per cent of the total cost of production, as the fixed expenses are not reduced and the pay roll is the same.

Or, take it the other way. If the forty-eight hour week is continued with a forty-four hour scale and four hours overtime at "time and a half" for the four hours, this would add six hours to the pay roll and increase it 13.6 per cent. And this would be the case not only in one department but in all, as all would demand and expect equal treatment.

This would leave the total of the other cost items the same as before the change and would result in an increased cost of

13.6 per cent which, with a legitimate profit, would have to be passed on to the buyer as seventeen per cent increase in price. Running a longer week with overtime would cost the buyer seventeen per cent more, while running a shorter week would increase the cost 17.8 per cent under the same conditions as to profit and productive average.

This is not so high as has been hysterically announced by some, but far from the immaterial difference which others claim is just a percentage of wages that are less than one-third of the whole cost, amounting to only four or five per cent of the total cost.

A reduction of time and a corresponding reduction of wages would still further increase the cost in proportion to the reduction of productive time from thirty-two to twenty-eight hours, or about 12.5 per cent, and this would increase the selling price 15.6 per cent.

Thus it is easy to see that the grand factor in the whole matter is production. If we could increase production in the same ratio that the hours are reduced or the pay roll increased it would not matter whether we worked an hour more or less each day, but under present conditions this is not possible, and therefore the cost factor is the most apparent one, and will be until we find the way to get maximum production from both workmen and machinery. There is no one hundred per cent production possible, but the average should be much higher than it is now.

"Prices Must Be Reduced"

The insistent cry of the buyer of printing is "Prices must be reduced." But how? On the other hand, the workers are demanding an increased share of the price, either through increased wages or shortened hours, either change being practically the same in result. The printing plant owner is thus between the devil and the deep sea, and his lines seem to have fallen into anything but pleasant places.

What is the solution? It can not come from any one of the three interested parties alone. The buyer may bluff about doing without printing, but he can not. The employer is not making a profit large enough to allow him to give the reduction demanded. The workers have felt the burden of increasing cost of living and are not willing to give up their present standard. How shall we come to a knowledge of the correct way to do justice to all? There is only one way to do it. There must be increased production and decreased waste of both time and labor in the printing plant, and the buyer of printing must economize in the use of printing by buying less in quantity but of a higher grade so that it will be more effective. It is probable that this will not satisfy the buyer, because the price of the individual unit of printing will not be reduced very much, if any, though its effectiveness will be greatly increased.

Just recently we went into a print shop where the machine composing room was forty feet away from the makeup depart-

ment, and the pressroom was served by an elevator at least sixty feet away from the imposing stones, while on the press floor the form racks were at the other end of the one hundred foot room. All the six point type faces were in one cabinet, the eight point in another, and so on, and it was practically impossible for a man to set an ordinary commercial job, such as a letterhead or a billhead, without walking fully a hundred feet before he could get it on the proof press and thence to the live rack. Then when the proofs came back, time was lost hunting for the type form and picking sorts with which to make necessary corrections.

This is just one instance. In another plant the forms were sent to the pressroom and before the foreman could go on with the presswork he was expected to look up the stock and the ink and see that they were on hand. Quite often the stock was not opened up or cut when he was ready to put the form on the press.

It is such things that keep up the cost of printing to a greater extent than is generally realized, and it is to the elimination of these profit consumers and cost inflaters that we must look for the reduction of price which the customer demands and the increase of wage which the workmen are insisting upon and still leave enough profit to make it possible for capital to earn its wages in the business.

This means that precision and plan shall take the place of guess and rule of thumb; the office must get the details right when the order is taken; the layout man must do his share promptly and correctly; the property man must bring all the material together at the right time; all cuts, etc., must be secured prior to giving out the copy; there must be full cases of type and a plentiful supply of material in the composing room so that the compositors will be able to work with the highest efficiency; distribution must be eliminated with its waste of thirty per cent of the time of the department; there must be new type and perfect plates for every job, in order to keep down the pressroom costs; there must be cooperation and correlation between departments; and, finally, having thus cut the cost to the minimum, there shall be added a fair profit.

It is only by such modern methods that the cost of printing can be reduced, and to accomplish this it will be necessary for every workman, every clerk, every salesman, to work to his highest efficiency, to do as much as possible by using his head to avoid waste of physical effort as well as waste of time.

This means that the printing business is now going through a transition which will either place it upon a much higher plane as a business and as a profession, or start it toward the unknown land of lost arts to which many other equally valuable crafts have gone.

The Typeless Composing Room

From one supersensitive soul among our readers comes the inquiry as to what is going to become of the compositor when we have a typeless composing room, as suggested by some misguided persons during the printers' "vacation" in New York several months ago.

Our correspondent may rest his mind in peace, for the so called typeless composing room will not come in his day. It is possible that some one may invent a process of lithography or engraving that will produce better printing than resulted from the recent effort, but it does not seem that it will be good enough to replace typework.

The demand for good printing has been growing rapidly of late, because the public is being educated to a realization of what good printing is and to the fact that poor printing does not pay. It is not a fad for a certain kind of work, nor a fashion, but cold hard business sense that is dictating the use of better printing because it pays, and for that reason the improvement in quality is sure to continue and to increase.

Those typeless theories and specimens were interesting, and some of them were exceedingly well done, considering the means for their production, but after all they were merely experiments and in most cases they violated the canons of good taste to which the public has been trained.

No! There is no more danger of a typeless composing room than there is of a pressless pressroom. They will come together when they arrive; but neither you nor I will live to see it.

Standardizing Composition

Wait a minute! Don't say that it can't be done, until you hear just what we mean by standardization. There are entirely too many type faces, or perhaps we should say too many attempts to make new type faces by distorting the alphabet. Most of them are neither handsome nor readable, but we printers have acquired the habit of demanding something different from the typefounders. True, there has been a moderation in this multiplication of faces during the past few years, but there has not been a withdrawal of any of the grotesquely compressed and expanded styles that are supposed to be demanded by advertisers. This is the reason our composing rooms are burdened with hundreds of so called type faces that are used only because there are not enough of the really artistic faces to allow the compositors to set correctly composed jobs. The compositors go to the various cases containing the type face that they know to be the right one and which they would prefer to use, only to find them down to the boards, and they are compelled to use whatever else there is or pick sorts.

No, this is not overdrawn. There are thousands of just such plants boasting of the number of fonts of type they have in their composing rooms, while the fonts are so small that the setting of a job like copy means loss of money.

It is unnecessary and certainly unprofitable. More work and better work can be done with generous sorts of four or five series of type running from six point to thirty-six or forty-eight point than with ten times the number of small fonts of miscellaneous faces and sizes. An equipment of five series of type so selected would give from seventy to eighty fonts, which is enough to meet all demands and avoid sameness in the work. But it would do more than give a reasonable variety; it would enable the printer to establish his style of work, just as other craftsmen and artists establish theirs, and he would be able to build up a following of those who preferred his style and who could not be lured away by price arguments.

Such standardization of the composing room, coupled with a division of the work according to ability of the workers, would be a good investment and would render every man more efficient and artistic, as well as more contented.

Standardization does not mean a reduction to a set of cast iron rules, but to a carefully worked out interpretation of ideals by means of the smaller number of tools.

The coming demand for greater economy of production and reduced cost will render such standardization imperative. It will be not only extravagant but absolutely impossible, financially, to hold a large number of fonts of type, cases, cabinets and racks as storage, just because they might be called for to duplicate some other printer's work.

Modern efficiency will demand that buyers of printing be satisfied with the styles of the printer with whom they place the order or that they give the repeat order to the printer whose style does please them. This will have a beneficial effect in improving the character of the average commercial printing as well as in eliminating much of the so called competitive bidding, which is only shopping. It will result in reduction of cost, because the printer will have not only a lower composing room investment but a higher composing room efficiency.

GETTING BUSINESS*

BY R. T. PORTE



SK any printer what is hurting his business most and he will at once say something about people in his town sending their printing orders out of town, or printers coming from other places soliciting orders that should naturally go to him. "Keep printing at home," and "Patronize home printers" are very familiar pieces of advertising literature. The name of one firm of printers is uppermost in the minds of those printers in the United States who are not privileged to do business in Chiapolis, and that name is generally cursed, with what good reason we shall have to investigate.

John Randolph ran a printing office on Regent street, and the greater amount of his printing was for large concerns who submitted samples or copy, asked for prices, and gave the work to the printer who was lucky (?) enough to guess a lower price than the others bidding on the work. John secured enough orders to furnish work for six presses, a couple of compositors and a few girls in the bindery. He farmed out his machine composition, as well as the ruling and other things he was not equipped to do. By close figuring he managed to pay his bills and draw out of the business each week just a little more than did his head compositor, but he found that he had to do much work "at the case" and do his figuring nights in order to keep going. Extra equipment was ordered from time to time and paid for on the instalment plan.

Harry Parker was added to the force, and it was his duty to take the bids to the purchasing agents, go after the jobs to be figured on, and make himself generally useful. Harry had graduated from high school, and had called on John Randolph in looking for a job to help support his widowed mother.

Harry noted that several of the concerns used the same kind of form, and he suggested to Randolph that they specialize on that form, and go after other concerns and work up more business in that way. But he met with a cold reception from Randolph, and although he later brought in some business for the forms, he was put to work in the office and this cut down his opportunity to get more business.

By chance he wandered into the office of William Mawter, an accountant, with up to date ideas of standardization and efficiency. When Harry told him about the form, and solicited an order, Mawter began to draw him out as to his aims, the purpose of the form, and many other things.

Three days later Harry was called by telephone to Mawter's office, where he received a proposal that almost took his breath away.

A month later equipment consisting of a cylinder press, two job presses and some bindery machinery was installed in quarters on the fourth floor of a building occupied by small manufacturers. On the door was painted the name—soon to become famous to all printerdom and to business men as well—"Parker & Mawter, Systematizers." Harry was young and full of energy. Mawter was not a sleepy person either, and both started in to hustle. They visited personally every concern in Chiapolis that could possibly use the form, showed exactly how it could be used, and quoted prices on quantities of from one thousand to one hundred thousand, usually landing the order at the time without having to go back. Not only did they get the order, but when the goods were delivered they followed up the matter, helped to instruct the employees of the concern how to use the blanks, and also suggested new uses, going back again and again. The first year

showed a good and increasing volume of business. Two salesmen, picked from concerns that had installed Parker & Mawter systems, were put on the road. These men were sold on the forms and were keen to go out and sell others. If Chiapolis was a good field, why not other cities? So these two men were sent to other cities, and the result in the way of more business was beyond their greatest hopes.

Town after town and city after city were added to the list, and soon not only a State wide but almost a nation wide field had been developed. And then the blow fell.

The question of second orders came up, and this time it was not a question of selling a system or a form, but just a plain printing job which any printer could do. From good prices for the first order, it was found necessary to make cuts on the second orders to hold the business, as printer after printer bid on the work, and naturally did everything possible to get the business.

Harry did not get the blues over this situation, but set about the task of increasing efficiency, cutting costs, making combination runs, and trying in every way possible to keep down prices and hold the business. Rival concerns started up when it was shown that much business could be obtained, and knowing no other way to get business, they immediately cut prices. Mawter did not like the looks of things and was somewhat worried. It looked as if a good thing was being killed.

They did not realize they were about to achieve their greatest possible success.

To use the form properly a binder to hold the sheets had to be used, and a round hole punched in the sheets. In taking one of these out one day, Mawter accidentally tore the sheet in such a way that little slits were made from the holes to the end of the sheet. Mawter found that the slits made it easier to put the sheet back onto the posts without removing the top of the binder.

For a week he was in a brown study, and then he began to make visits to a machine shop on the same floor as their plant. This continued for three months and Harry began to get annoyed. Business was falling off and what they got was at lower prices. Then, in addition to other troubles, Mawter was spending more time gossiping with the machinist than in attending to business.

Just about the time an eruption was due, things took a sudden turn. Returning from a visit to a prospect one day, Harry found Mawter and the machinist in the office examining a queer looking book. Mawter said nothing about the order. He seemed to be waiting for Harry to say something, but as Harry had lost the order, which was a big one, he was too worried and preoccupied to notice what was going on. Finally Mawter called him over and started to explain what the book was, how it worked, and its possibilities.

"Notice that the leaves are loose," Mawter said, "and how they can be put on and taken off the post. See that slot in the sheet? Now look, the covers can be spread apart, the sheets put in and removed, and then the backs pressed together and locked. See this index here, a few or many sheets can be put between the indexes, and when the sheets are filled up they can be removed, leaving only live matter between the indexes."

Harry had the selling instinct. He at once forgot all about the lost order and gave a great shout! It was the greatest thing he had ever seen, and at once its possibilities were opened up. He wanted to go right out and sell them.

But Mawter and the machinist restrained him and explained that the sheet and binder must be patented and a plant equipped to make the binders. The machinist said he would get the machinery and make the binders for them. The boys were to look after the patents, get out the sheets, and do the selling.

*NOTE.—This is the fifth of a series of twelve stories of the printers of Chiapolis. Copyrighted, 1921, by R. T. Porte.

Six months later Harry and the salesmen of Parker & Mawter had a new story to tell. While printers were bidding against each other for the printing of the old forms, orders were pouring in for the new binder and for the sheets and indexes. They had already built up a reputation for systems, and their sales force, by pushing the new system, brought in orders enough to keep the plant running to its capacity.

The old story was repeated, and soon competitors sprang up. Other binders were put on the market and despite suits for infringements, competition kept creeping up.

This time both Harry and Mawter knew that the only way to get profitable business was to develop new ideas, and keep their salesmen continually on the road. They developed a system of sending new forms to their salesmen, with instructions as to how to explain the new forms and their improvements over the old ones, and urging the men to become really systematizers instead of merely sellers of forms.

John Randolph still runs the printing office on Regent street, still makes bids on printing and still sets some of the type. Once in a while, Harry Parker visits him and thanks him for starting him in business the right way, but Randolph does not quite understand how it all happened.

Now, the question is, has the firm of Parker & Mawter done harm to other printers by going after business outside of Chiapolis, and did Randolph do Harry a favor? Make your own answer.

PRESIDENT HARDING TO OPEN GRAPHIC ARTS EXPOSITION

The fact that President Harding has consented to open the Graphic Arts Exposition at Chicago on July 23 is a sufficient guaranty of the importance and scope of the exposition. It will beyond doubt be the greatest exhibition ever held by the printing and allied trades.

The Graphic Arts Exposition is being conducted by the Chicago Club of Printing House Craftsmen in connection with the second annual convention of the International Association of Printing House Craftsmen, to be held in the Coliseum at Chicago. The convention begins on Monday, July 25, but the Graphic Arts Exposition will be opened on the preceding Saturday.

Printing executives from all parts of the United States and from Canada and other foreign countries are planning to arrange their vacations so as to take in the convention. A week spent at the convention will be both pleasant and profitable, and many visitors will probably remain the following week to see Chicago's "Pageant of Progress."

All that is new and essential in the graphic arts will be shown at the exposition. The latest models of machines for all branches of the printing and allied trades will be on exhibition, including composing machines, printing presses, offset presses, automatic feeders and many other machines and accessories designed to promote efficiency in the printing shop.

One of the many interesting exhibits will be that of the American Type Founders Company. This company has taken over the entire annex of the Coliseum and will install there a complete working model of an up to date printing establishment. The purpose of this exhibit is to demonstrate how real efficiency can be obtained in all departments of the printing plant.

All business sessions of the convention will be held in the morning, leaving the afternoons free for practical demonstrations, lectures, etc.

Not the least profitable part of the convention will be the addresses by men who are recognized as authorities in their own branches of the graphic arts. Offset printing, photo-engraving, the Standard cost system, employment problems and the importance of craftsmen's organizations are among



Board of Governors, International Association of Printing House Craftsmen

Back row: John J. Deviny, treasurer, Washington; L. M. Augustine, secretary, Baltimore. Front row: John Kyle, first vice president, Chicago; Perry R. Long, president, Philadelphia; William R. Goodheart, second vice president, Chicago.

the subjects to be dealt with. Among the prominent speakers will be Henry L. Bullen, of the American Type Founders Company; Stephen H. Horgan, the "Dean of Photoengravers," J. Horace McFarland, of Harrisburg, Pennsylvania, and many others of national reputation.

Lady visitors to the convention will be well cared for by the Ladies' Auxiliary Committee, which has planned an enjoyable program of auto rides, luncheons and a theater party. A boat trip on the lake has been planned for the entire crowd on one evening.

A twenty-five per cent reduction on railroad fares in connection with the exposition has been granted by the main railroad companies. All who are planning to attend may have the benefit of this reduction by communicating with the officers of the nearest craftsmen's club.

The Chicago Club of Printing House Craftsmen is conducting the Graphic Arts Exposition, and will be ready with the glad hand to meet the members and guests of all craftsmen's associations attending the convention.

VOICES OF THE PRINTING OFFICE

BY GEORGE W. TUTTLE

"I always go clear through a job," as the groaning type said to the slatter printer.

"You will find me very indigestible," as the printer's pi said to the careless compositor.

"The proof of the paper is in the reading," as the indignant columns said to the hop, skip and jump proofreader.

"I take no note of time save by its loss," as the office boy said to the cat.

"You can't keep me alive on printing office dates," as the disappointed patron said to the Monday morning promiser and Saturday night deliverer.

"I always obey to the letter," as the type said to the compositor.

"I cannot see why your mistakes should always be laid on me," as the imposing stone said to the composing stick.

The two magical words of the office: "Good job!"



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Uses of Suite and Suit

H. L. N., Long Beach, California, asks: "Is it better to say 'suite of furniture' or 'suit of furniture'? Personally I prefer 'set,' but I am not permitted to use it. Please tell which you would use and why."

Answer.—The two words questioned are, in origin, merely two ways of spelling the same word. Our distinction of the two forms as two different words is merely a conventional separation into convenient differences of application, not even yet universally acknowledged. A suit of things is generally a group of small items, as a suit of cards, a suit of clothes, and a suite is of larger units, as a suite of furniture, a suite of rooms or apartments, a suite of attendant persons. Suit and suite both mean set, but many sets of things are always called sets, and many others are always spoken of by one of the other names. According to the commonest conventional use, we are less likely to be criticized for saying suite of furniture than for suit, though suit is also used, so I think suite is better. If our correspondent means that as a proofreader he wished to change either suite or suit to set, as I suppose he does, I can say nothing else than that he was wrong. Such expressions are properly subject to personal decision, and the writer is the one to decide. A proofreader should not attempt to change language that is not evidently wrong, and in many cases what he considers evidently wrong is really proper. I do not think I ever heard or saw any mention of a set of furniture.

English in Newspapers

The Fourth Estate, a weekly published in New York, said last August: "It would no doubt astonish the intelligent to know how many people in New York city, who know English, use, as a matter of careless habit, a conglomerate of slang and slum idiom instead of unadulterated English. . . . A press that has the habit of using slovenly English feeds and fattens illiteracy. Another loose habit of the press is the improper use of words or terms. For the most part these misuses are affectations. Pure English is simple. Like charity, it is not puffed up. The best teachers, if they will instruct according to their knowledge, are editors."

It is nothing new for us to be told that newspapers use much slovenly English. In fact, we are told by A. S. Hill, in his book "Our English," that Anthony Trollope said in 1862 "not a single newspaper in the United States is worthy of praise," and "the very writing is below mediocrity." As Professor Hill says, this grossly overstates the facts, yet it is now true, as it was then, that most newspapers are not so carefully written as they should be. It is not the purpose here to attempt any hint at explicit correction, but simply to indorse the assertion that editors could do much by way of general improvement, especially in a way that would hardly suggest itself to them. Newspapers have to print much matter so hastily that errors of all sorts are inevitable. But a great deal so rushed through could be bettered by an increase of careful oversight by editors, probably necessitating increase of ex-

pense. Our suggestion is that the proofreaders be called in as aids by specific authorization to make all really needed corrections, restricting the common demand for following copy to preventing unnecessary changes. Proofreaders could do much good that is now excluded by the "follow copy" plan. To get the best result, of course the editors would have to do careful preparatory work, and proofreaders would have to be much more carefully selected than they are. Newspapers can not be made perfect in any respect as to language, but editors alone can do comparatively little of the real work of improvement that might be accomplished by coöperation of editors and proofreaders. This is not possible if the proofreader is expected simply to follow copy literally, for copy is often as much in need of correction as proofs are.

Proofreaders Are Not Editors

Theodore L. De Vinne, in "Correct Composition," said: "The reader should not forget that it is his first duty to correct, not to edit." He did not explain clearly the difference between correcting and editing, and I do not think any one can make an absolute distinction. Much real editing is correcting. Hardly any two persons would agree upon an exact dividing line. The nearest I can come to it is to say that the reader's first duty is to correct the printer's errors, as well as accidental misspellings and other plainly accidental errors in copy. In fact, errors that are such beyond question are printer's errors even when they follow copy, and should be corrected in composition. To make it clear what is meant by this, I will cite an instance of actual occurrence, such as I have often seen. In a large and well-reputed printing establishment an operator set the word "oftimes" because it was so written, and the proofreader did not correct it, but queried whether it should not be made "ofttimes." The strictest general order to "follow copy" does not justify such work. Mr. De Vinne said also: "There are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. To query or correct is to offend these authors; to leave a possible error unqueried or uncorrected is to invite plain censure for neglect or ignorance. There are other authors who ask, as a matter of right, that the proofreader verify proper names, dates, and all unusual words, and that he maintain consistency of statement as well as of style. Some go so far as to ask for the verification of all quotations from standard text-books. They hold that it is the duty of the proofreader to correct all errors."

It is the proofreader's duty to correct all errors save those which he can not be sure of, for he must never forget that other people think some things right which he thinks wrong. One who changes the language of copy in any way is editing it, and the proofreader is not an editor, unless, as is exceptionally the case, he is especially authorized. The authors who expect the verification of names, dates, and quotations by printers' proofreaders are not wise. They seldom get what they expect, and are not entitled to it without paying for it.

Such work demands time, which the printer can not afford to give away. Book printers should have a distinct understanding with every customer about proofreading, with agreement for extra pay for extra work. Very many of their proofreaders are well qualified to do such editorial work, but it is not an essential part of their work as proofreaders. On the contrary, their work is properly only inspection of the composition with intention of securing accurate reproduction. Copy should be made correct as carefully as the work in type, so that the print may be made a perfect reproduction except for correction of accidental errors.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL



WE know that few people read a dictionary consecutively, but we have trustworthy assurance that such reading has been found absorbingly interesting by some people, and one who chose it as his favorite reading tells us: "Could I have persuaded those who all but ridiculed my course of reading to procure a good dictionary and make a start, their interest, I am sure, would have been held to the end, greatly to their profit; for some of them were writers, literally dealers in words, whose stock in trade would have been greatly augmented and enriched by study of the dictionary."

A man who would have indorsed this opinion was F. Sturges Allen, general editor of Webster's New International Dictionary, to whom was awarded the gold medal for editorial superiority by the Panama-Pacific Exposition in San Francisco. He was lamed when very young so that he always used crutches, yet he was very active and energetic. An interviewer reported him as saying that in his youth one winter, being unable to go out much, he spent practically all his time reading the dictionary. "I can't say," said he, "that I read it all from cover to cover, but I came pretty near it." Undoubtedly that "dictionary debauch," as he called it, was the chief source of his special preparation. Similar careful dictionary-reading has been attributed to Robert Louis Stevenson, Emerson, Daniel Webster, Macaulay, and many other scholars.

Among the many points of interesting and curious information noted in the dictionary are some records of development in the sense of words that would hardly be thought possible without positive evidence, and scarcely a page can be read without disclosing some word in good present use which is new to us; some application of a word that we have not known; some use of a word that we have supposed to be dead but is not, or some lucid explanation of words and their uses that clears satisfactorily a matter of doubt. It is exemplification of such matters of interest at which we aim, but not more than enough to arouse curiosity to the point of research.

Few persons would hesitate to aver that brave has only one meaning, and that bravery is similarly restricted; but the words can not have such sense in speaking of brave clothes, a brave day, brave punishment, bravery of dress, and many other ways in which these words were formerly much used and are still occasionally used. Brave once meant showy or gaudy, also superior, excellent, or fine, and it is still usable in almost any of these senses, although not much so used actually. Brave is shown to be of widely variable application by differing treatment in the various dictionaries, and bravery has the same variety. These words, however, have practically no present currency except in their familiar sense of dauntless action.

We hear of buxom persons, nearly always women, and rarely if ever realize just what is meant; but when we look

up the word in the dictionary we see at a glance that it means something utterly apart from the original sense, and we are at a loss to tell how the present sense arose. Buxom was first used to mean flexible or pliant, then compliant, obedient, obliging, meek, courteous, etc. How does such a word acquire any sense of healthful plumpness or vigor? I quote from a book, "Word and Phrase," by Joseph Fitzgerald: "Whatever was written in the old times was written by the men, and buxom, under their pen, assumed the character of a feminine adjective—one expressive of distinctively womanly virtues, the chiefest of which was of course that of complaisance toward her lord—but even that meaning was in time lost, and the epithet came to signify plumpness, freshness of complexion, and abundant, ebullient animal spirits," probably because such qualities were among the most pleasing, but the exact reason is nowhere stated.

Prominent among the many curious facts of word development, as they impress me in reading the dictionary, is the variety of vocables that come from sources with which their present use seems to have no connection, and the seemingly unrelated senses of some of these words. Attention is aroused by the fact that a cab is so called as short for cabriolet, which is like capriole, so named after the Latin for goat, and these remind us of caper, caprice, and capricious, all said to be from the same Latin word, though none of them now gives us any notion of a goat. These give a hint only of a process always active in producing words, as examples of which we would refer readers to the many terms we derive from Latin caput, head, as capital, captain, chapter, chief, capillary, capitulate, and the many others that are traced to the same origin by the etymologists.

Caitiff is said to be "one of those curious words which everybody knows, but nobody uses," but of course it is usable. A curious fact about it is that many do not know that it originally meant captive, and the sense of base and cowardly was merely an outgrowth from the mean and low condition of captivity.

In old Rome one who was presented for choice to hold office, as by suffrage, was dressed in white, and called *candidatus* for that reason (the word meant originally simply "a person dressed in white"). The word was but another form of that which meant white or clear and which gave us our candid. When we first sought a word for an office-seeker we naturally took into our use this old word as candidate, though we may doubt whether it ever included any notion of candor, either as literal whiteness or as candid quality. Herein is a notable exemplification of what is meant by the many writers who tell us that "language is fossil poetry," since it shows that the word candidate, in establishing for itself its one special application, included within its narrow limits much matter that would unfold into poetry.

I BELIEVE

I believe in the stuff I am handing out, in the firm I am working for, and in my ability to get results.

I believe in working, not weeping; in boosting, not knocking; and in the pleasure of my job.

I believe that a man gets what he honestly goes after, that one deed done today is worth two deeds tomorrow, and that no man is "down and out" until he has lost faith in himself.

I believe in today and the work I am doing; in tomorrow and the work I hope to do, and the sure reward that the future holds.

I believe in courtesy, kindness, in generosity, in good cheer, in friendship and in honest competition.

I believe there is something doing somewhere, for every man ready to do it.

I believe I'm ready—right now.—*Elbert Hubbard.*

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Removing Scratches From Copper Plates

A. H. Schmidtman, Benton Harbor, Michigan, asks: "What would you consider the best method of removing marks or scratches from copper plates, before flowing on wax preparatory to wax engraving? What would you advise using to prevent copper from uniting with copper back while in bath?"

Answer.—The best way to remove scratches from copper is to polish off the plate in one direction with willow charcoal, or burnish out the scratches as a copperplate engraver does. To prevent copper from uniting with copper in the depositing tank, blacklead the face of the wax engraving and coat the back with either wax or shellac varnish.

Photolithography Direct on Stone

"Lithographer," New York city, wants to know about the Assyrian asphalt method of sensitizing lithographic stones, also the names of the latest books on photolithography direct on stone.

Answer.—There are no books on this subject. Those who are successful at this work will not tell how they do it. You will find the Assyrian asphalt method described on page 165 of "Horgan's Halftone and Photomechanical Processes." If one will study the description of the methods on pages 75 to 79 in the same book, substituting the word "stone" for the word "zinc," he will learn how to sensitize lithographic stones. The photoengraver melts the resin powder dusted on the litho ink lines by moving the zinc plate over a gas stove. The lithographer melts the resin powder on the stone by applying heat from a gas burner held in the hand and supplied with gas through a rubber hose. This heat is moved over the stone until all of the powder is incorporated with the litho transfer ink. These are the principal differences in practice between the engraver and the lithographer.

"Prismatone"

Several correspondents ask for information about "Prismatone," the new process of color printing which attracted so much attention at the recent printing show in New York city.

Answer.—"Prismatone" is Charles W. Saalburg's development of rotogravure in four printings. In THE INLAND PRINTER for December, 1908, will be found an account of Mr. Saalburg's accomplishment at that time in printing rotogravure in four colors, and that issue of our journal also contains an excellent exhibit of his work. The difference between Mr. Saalburg's four color rotogravure then and now is in his method of separating the colors. In 1908 he did it by photography, as is done by four color relief blockmakers. In "Prismatone" he makes only the black or key plate by photography, and a screen, as in ordinary rotogravure, while the rolls from which the colors are printed are engraved by a grain process, the colors being selected by the artist's judgment. The colors in "Prismatone" were selected by Mr. Saalburg himself, and he is a master at color separation. In the near future there will

be competition between four color rotogravure, in which the color printing rolls are produced by photography, and "Prismatone," where the three rolls for printing the colors are made by hand, and the prediction made here is that the four color photo separation method will win, although it will always require assistance from the hand of a color artist.

Etching Electrotypes

George R. Engler, Fremont, Ohio, writes: "We have a number of electrotypes for printing solids on cartoons, and we wish to etch serial numbers on them. We have tried coating the surface of these plates with paraffin and with a sharp tool scratching the number in the paraffin and then filling these scratches with nitric acid. This has not been satisfactory, as this acid does not eat into the copper plating deep enough to make a clear print. We should like to know a satisfactory method of doing this work."

Answer.—Use chlorid of iron instead of nitric acid for etching the copper electrotype shell. Put the iron chlorid on the etched copper with a water color quill brush. As soon as it has exhausted its strength in etching you should soak the solution up with a piece of blotter, adding more until the shell is etched through. You can not etch the lead backing of the electrotype.

Sensitizing Large Sheets of Thin Zinc

"Photoengraver," Akron, Ohio, wants to know how lithographers sensitize sheets of thin zinc 4 by 5 feet and print on them.

Answer.—The lithographer does just as the engraver does. He fastens the thin zinc on a turntable by clamps at the corners and edges. The sensitizing solution is poured in the center and the table gently whirled until the whole surface of the zinc is covered. Then it is whirled until dry. An electrically heated iron bar is laid across the table so as not to touch the surface of the sensitized zinc, and this hastens the drying. The principle is the same as that of photoengraving except that the lithographer dries the zinc plate face up, while the engraver dries it face down. The pneumatic printing frame can be made to take any sized zinc sheet, all that is required being a plate glass that is large enough, a rubber blanket and an air pump. The glass is framed and then mounted on trunnions so that it can be turned vertically to the light.

Acid Action on Zinc and Aluminum

"Experimenter," New York city, asks: "What is the action of chromic and bichromate acids on zinc and aluminum plates? What is the action of phosphoric acid on zinc and aluminum plates? What advantages has the use of the first over the last?"

Answer.—Assuming that these questions refer to the action of these acids on zinc and aluminum plates in planographic printing, it might be said that the action of all of these acids on these metals is that of corrosion. It should be here

mentioned that chromic acid, or the bichromates either, should not be used for this purpose, on account of the danger of bringing out running sores on any workman who has the slightest trace of syphilis in his blood. Some men have been ruined for life on account of the damage done to their hands by the chromates. Phosphoric, oxalic or nitric acids should be used in place of chromic acid. To print from these metals planographically none of these acids are of any value without gum arabic in solution with them. Zinc is more easily corroded by acids than aluminum is. Both metals are corroded by strong alkalis, aluminum being more susceptible to alkali action than zinc.

The Book of Many Shades

The Eclipse Electrotyping & Engraving Company, of Cleveland, sends a booklet with the above title, the purpose of which is to suggest to users of engraving the advantages of the Ben Day method of getting tints and textures in engravings. The idea is a good one, for this method of laying tints is not taken advantage of as it should be. An advertising circular giving most valuable advice on the subject is quoted in this booklet as follows: "Strong virile designs from the brain and hand of able artists who know the possibilities of 'Ben Day' tints, color blocks, silhouettes, masses and spots would be sure to impress, etc." The illustrations in the booklet prove this quotation, as some of those where tints are used in combination with pen and ink drawings and printed in black are exceedingly effective, while the color plates show it is true that "the brain and hand of able artists" are required, and it might be added that the artists must have special training to handle Ben Day properly. It is like giving a pen and ink artist, with special talent at pen handling, a box of paints; most often he will make a failure in using color. It should be said that William Henry Baker, who arranged this booklet, had a most difficult task to exhibit Ben Day color plates in a booklet only 4½ by 6¼ inches in size.

Steel Engraving Invented in United States

A newspaper paragraph going the rounds says that Perkins and Heath made the first steel engravings in London in 1819.

It might be well to get that bit of history straight. Jacob Perkins, the inventor of steel engraving, was born in Newburyport, Massachusetts, in 1776. He was apprenticed to a goldsmith and developed such skill that his native State engaged him, at the age of about 21, to cut the dies for copper coinage. He invented the method of engraving in a soft steel plate, hardening this steel plate, taking an impression from the hardened original steel plate on a soft steel roll, hardening this roll and from it taking as many duplicate steel plates as required by indenting soft flat steel plates with the raised lines on the hardened steel roll. Perkins' invention is used in bank note and postage stamp making everywhere. In 1814 Perkins became associated with Murray, Draper & Fairman as bank note engravers in Philadelphia. In 1818 the directors of the Bank of England invited inventors to devise some method of printing a bank note that would not be counterfeited, as forgeries were common in that day. Perkins went to England and engraved a bank note with lathe work in it. Unfortunately for his success, a London wood engraver succeeded, after many trials, in making a wood cut copy of Perkins' lathe work, so that Perkins' style of bank note engraving was rejected. His invention was accepted by the Bank of Ireland, however, so he went into partnership with the engraver Heath in London, and died in that city in 1849.

Dye Sensitizers for Photoengravers

The Steen-Bleyer Chemical Company, 220 West Forty-second street, New York city, announces that it now makes pinacyanol and other dye sensitizers for photography, so that we are not dependent upon Europe for those rare chemicals.

MILWAUKEE CRAFTSMEN ORGANIZE

A new record in the craftsmen's movement was established in the organization of the Milwaukee Club of Printing House Craftsmen on April 25. Seventy-five craftsmen attended, there being a large delegation from Chicago, including W. R. Goodheart, president of the Chicago club; John Kyle, first vice president of the international association, and E. J. McCarthy, international organizer.

The Milwaukee club had applications signed for forty members on the night of the organization meeting. Since then the roll has been augmented very rapidly, and the prospects are that over one hundred members will be enrolled by June 1.

Officers of the Milwaukee club are: President, E. George Myers; vice president, R. E. Nuzum; secretary, Walter W. Hoffmeister; treasurer, Edward Heimaker.

The thought of organizing a Milwaukee club of printing house craftsmen was suggested by E. J. McCarthy to George Myers, manager of the Trade Press Publishing Company's typesetting division. When Mr. Myers definitely decided to get busy, he arranged the date for the organization meeting, which was exactly one week from the time the initial gun was fired to organize the club. It is unusual that so large a club should be organized within a week with forty bona fide members on the rolls.

The program at the opening meeting was permeated with enthusiasm. Talks were given by E. J. McCarthy, John Kyle and W. R. Goodheart. Mr. Kyle, after the formal institutional talk, turned the gavel over to Mr. Myers, the newly elected president, who told those gathered what the Milwaukee club expects to accomplish, and gave an inkling of the educational program.

The Milwaukee club will be a big factor in the forward movement of craftsmen in the United States, and has promise of doing big things for the graphic arts industry in Milwaukee and throughout Wisconsin.

CENTRAL ENGRAVING COMPANY IS HOST TO DES MOINES CRAFTSMEN

The fact that the members of the Des Moines Club of Printing House Craftsmen are becoming widely recognized among the printing fraternity of the city as leaders in educational activities of the trade was demonstrated by the large number of craftsmen and their guests present at the meeting held May 5. Through the courtesy of the Central Engraving Company the entire working force of that organization was kept on duty until 6 p. m. so that each member and guest as he arrived might observe the practical processes of engraving in their entirety. Much interest was displayed in the relation of photographic processes as applied to engraving, and particularly as observed in the use of the screen and "flash" to intensify the shades and high lights. The chemical processes of developing the prints and increasing the opaqueness of the black and the transparency of the white areas of the plates were watched with interest. The various etching processes and the work of mounting and finishing the engravings were shown right up to the time of delivery to the customer.

A center of attraction was the new electric etching machine which the Central engraving concern has been using for several months with phenomenal results. The etching process itself was thoroughly explained by the workman in charge and plates were actually etched while the visitors watched.

Dinner was followed by an instructive talk by Craftsman Al B. Ogden, covering subjects related to the manufacture and printing of the individual dots of which a halftone etching is composed. Those present entered heartily into the discussions and many points were brought out and explained. *The Des Moines Craftsman*, the local club's paper, made its first appearance.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. V.—HAYWOOD H. HUNT

SOME of the most beautiful specimens of typography seen in *THE INLAND PRINTER* during recent years have come from the Pacific coast. There is a genuine cluster of typographic stars out there, so many in fact that we could find one of sufficient brilliancy to be deserving of this honor each month throughout a year. We would find most of them at the Golden Gate, too. In the opinion of this writer, Cleveland, Ohio, and San Francisco produce the *highest average* of fine printing, Cleveland getting the honors for fine catalogue work and 'Frisco for de luxe small work.

Readers of *THE INLAND PRINTER* have not seen as much of the work of Haywood H. Hunt as its quality justifies, because, and only because, it is often of such a nature as to make satisfactory reproduction somewhat uncertain. We have wished often to reproduce a certain handsome specimen, but in justice to Mr. Hunt and with respect for the foibles of the camera of the photoengraver we have denied ourselves that satisfaction and our readers that pleasure and education. Yes, the examination of Mr. Hunt's typography is decidedly educational, not alone because of its consistency with fundamentals but because of the new ideas he is wont to spring upon us quite frequently. Haywood H. Hunt is one of the recognized leaders in the art of typography in America today.

The story of Mr. Hunt's life and experience is one of love for and devotion to his art. In answer to our letter requesting facts concerning him, Hunt has written a most interesting article right in his letter. So full of help and encouragement, so interesting, and so ably written, it would be a loss to our readers if we should attempt to edit it. Consequently you are going to find this article for the most part filled with quo-

tations; Mr. Hunt is going to talk directly to you. Doubtless you will find in his experiences many that parallel your own. These will bring back fond memories of days that are past. You will get some good pointers also, for Mr. Hunt is not only a most capable designer of type display but a man of broad knowledge and sound judgment.

"According to the most reliable information available," writes Mr. Hunt, "I was born in Durham, North Carolina, a trifle more than thirty-three years ago. [In a postscript we find: "The defendant is unmarried, but not opposed to the institution, and wears No. 8 shoes—a legacy of army life—and a No. 7 hat."] My birthday falls on the seventeenth day of March, and on that account, even though I can not claim more than one-fourth Irish blood (balance being English), I should be accorded the privilege of parading with the Ancient Order of Hibernians. [Granted!]

"To the best of my recollection my entry into the printing business was influenced to a considerable extent by *THE INLAND PRINTER*. The boy with whom I chummed worked in a bookstore after school. There he fell upon some old copies of the aforementioned publication, one of which commented upon Tim Thrift (Advertising Manager for the American Multigraph Company), then an amateur journalist publishing *The Lucky Dog*. This fired our ambition to become editors and publish a school paper. We were about to buy a mimeograph when some one steered us upon a Baltimorean Lever Press (6 by 9 inch chase) with eight or ten card fonts of type. This was installed in my room at home, awaiting the opportunity to purchase some body type to set the proposed magazine. The first issue of *The Southern Amateur*, our paper, was printed on that old



Haywood H. Hunt



A group of Hunt's masterpieces. The card in the upper left hand corner is, in original form, decidedly striking. Check pattern suggesting men's suiting was printed in a rich yellow, type and "bled" border in deep brown. The Rucker-Fuller card was in black and red orange, the latter appearing only in circle under the monogram. The Kentucky Distributing Company card was printed in black on orange rough hand made cover stock. The type on the cover in the center was printed in light blue, slightly stronger than the color of the stock, and embossed, while the ornament was printed in gold and embossed. The Staley card was in light olive and orange (name only) on buff laid antique stock. In original form it is decidedly "classy."

hand lever press from linotype slugs. I have no copies of the first issue but am sending you several of the later numbers. (The cover of one of these numbers, July 1904, is shown on page 355). We finally sold the press to a Kentucky amateur.

"Being thoroughly saturated with the journalistic ambition, I got a job in the mailing room of the morning paper of the town (Greensboro, North Carolina), known as the *Telegram*. The job required that I get to the office at 3:30 a. m. and work until 7:00, when I would go home for breakfast and then to school. After school I would go back to the *Telegram* office, where I was accorded the privilege of melting the linotype metal and playing with type.

"At one time the paper had operated a job printing department, and the press—an 8 by 12 Gordon—was standing unused. Of

course such a thing as a motor was unheard of then, and only a few of the larger places were fortunate enough to be classed as 'steam printers.' However, I managed to turn out quite a few card orders for kids at school, and in that way supple-

mented the 75 cents or \$1 a week I received for mailing and melting metal. An uncle or two of mine were also very considerate, permitting me to 'spoil' their letterheads and statements.

"When vacation came I had an offer of \$1.50 per week in the job office of E. L. Tate, where I joyfully kicked a press and set type on a weekly publication ten hours a day for three weeks. My father, a windmill and well contractor, soon decided I was not getting enough money and took me away from my chosen business and tried to teach me something about his business. But, somehow, the poison

BULLOCK & JONES COMPANY

POST and KEARNY STREETS - SAN FRANCISCO

A New Departure PAJAMA WEEK

This Week ~ February 14th to 19th, 1921

To conform to the spirit of the times we are offering our entire stock of super-quality Pajamas at

Extreme Reductions

\$3.50 \$5.00 \$7.50 \$10.00 \$12.00

Silks · Silk and Linens · Silk and Cottons · etc.

All goods are manufactured under our own label

Interesting stuffer notable for its pleasing appearance, decided legibility, and excellent display, all resulting in ease of comprehension.



Cover of *The Southern Amateur*, published by Mr. Hunt when a lad of thirteen. We do not know whether or not he is responsible for the design of the cover, but, if so, we'll say that he has made considerable improvement since, as shown by the other specimens reproduced here. What do you think about it?

was in my system; therefore in the fall my father got me a job as apprentice with the principal office of the city, Joseph J. Stone & Co., the proprietor of which happened to belong to the same lodge. Here I did almost everything for two years and then worked in the composing room exclusively for one year. Starting at \$3 a week, I had worked myself up to \$6 per, which was pretty good at that time, considering that journeymen were getting only \$10 and \$12 a week.

"About this time I had an offer from Boatwright Brothers, Danville, Virginia. Here I hopped into the high salary class and drew my \$9 per and met Robert F. Harris, who was doing some good work and doubtless helped me. After eight or nine months the wanderlust seized me and I accepted a job in Schenectady, New York, where I got my card. I worked there only a couple of months. It was during the financial depression of 1908, when jobs were not exactly looking for men. I then worked for short periods in several offices in New York, after which I obtained a steady job at Troy, with Edward H. Lisk, who probably did the best printing at that time. Here I took up a course in printing and began to get my bearings."

Mr. Hunt states that after several months in



It happier pears, because the Heavenly Babe
Beneath the stars of Bethlehem received
Gold and frankincense from the kneeling kings,
Himself a gift, so each to each we gave,
In happier pears. Today kings bend the knee
Elsewhere than by the stable cloistered Child,
And Christ's own stricken cry for succoring love.
Friend, share a Christmas gift with me, in hope,
To piteous babes in sad-eyed mothers' arms.

Interesting work in text type, showing, along with others reproduced in connection with this article, that Hunt is a master of many type series.



IN NINETEEN HUNDRED AND FIFTEEN, when the United States was at peace, the Liberty Bell came to San Francisco and pealed at the Exposition the story of the American ideal—LIBERTY. While in San Francisco it rested on a beautiful Kirman rug, which has become associated with the Liberty Bell in the minds of San Franciscans. On September 21st, 1917, sixteen hundred and sixty-seven San Francisco boys left their homes to fight for that same American ideal; the United States was at war. As they marched through the City Hall they trod upon the rug that had been consecrated by the Liberty Bell, and upon it they left the last dust of their home city. Carefully these flecks of dust have been gathered from the rug; carefully they are to be preserved. The sixteen hundred and sixty-seven boys have left San Francisco. Some of them will not return. But in this little vase San Francisco and the Nation may find and cherish the dust from the feet of each of them. This very dust of their feet is dear to us. It remains a symbol of our devotion, while they tread foreign lands, fighting for freedom.

Decorative folder page by Hunt. Readers will note contrast between it and design opposite, where ornament is diffused. In above design it is extensive but concentrated. In the original the type was printed in deep blue, the floral ornament in soft orange yellow and the rules in gold, on India tint stock.

Troy he went first to Arizona, then to Seattle—where he worked for five months in the ad. alley of the *Intelligencer*—and then spent five years with the Lumberman's Printing Company. Here Hunt met Henry A. Anger, who at that time ranked about where Hunt does today as one of the leading typographers. Anger influenced Hunt to do better printing—doubtless, too, Anger's work was a great inspiration.

"In 1915 the Exposition attracted me to San Francisco and, feeling that there was a wider field and more opportunity for a job compositor to develop there than in Seattle, I remained. In 1916 I went with The ten Bosch Company as compositor, but after three months I was made foreman.

"I believe that most typographers who have succeeded in getting ahead have found it necessary to dig into their own time to a considerable extent. I know that I have. The present very highly specialized business of printing does not permit the compositor to get very far, unless he does a lot of experimental work outside of regular office hours. The trade journals have been indispensable in my case; in fact, it was *THE INLAND PRINTER* that gave me the first fundamentals of good composition. I have received a lot of benefit from studying the old masters of

printing, Aldus, Jensen, Garamond, etc. I think a study of these 'old boys' and their work will not only help the printer to do better work but will serve as an inspiration to become better scholars, as practically all of the old printers were writers and editors as well as craftsmen in the best sense of the word. I still hope to see the printer resume his place as a respected member of society [You mean, to regain the exceptionally high standing he enjoyed during the old days.] and be considered in the same class with other professional and technical men instead of being known as a mere hod carrier of type. I believe that the typesetting machine has its place and that all we need to do in order to get better machine composition is to train better operators for the machines. I am certain typography has made gigantic strides in the past twenty years, but am not pessimistic enough to think we have reached the end, even with the introduction of the forty-four hour week.

"It seems to me that we shall soon have to supplement our apprentice training by part time schools, simply because there is not the time nor the proper instructors in the average print shop to train the boy so that he will be more than a mere mechanic — too often a poor one at that. My idea is to select the apprentice carefully to begin with, and not be content to reward the good errand boy unless he has the essential qualifications; and once you have an ambitious boy he will have so much interest in his work that he will have no time to watch the clock — and half the joy of any pursuit is the self satisfaction derived. And tell me, what business offers more satisfaction than printing — well done?"

"Regarding type faces, you know what I prefer as well as I do. Caslon is my preference for an all year diet, with Cloister, Kennerley and Garamond following very closely. I seldom use any of the so called gothic types (block letters) as it seems to me the roman capitals are less tiresome to look at."

Mr. Hunt frequently contributes articles to the trade's paper on the Coast, *The Pacific Printer*. Quite often, too, the typographic covers of that publication have been designed by him. For the May, 1920, issue, Hunt designed the cover and wrote the feature article, entitled "Typography, the Corner Stone of Printing." The cover was quite pleasing and

yet strong, being composed in Cloister Bold, with an eighteen point egg and dart border, and then printed in deep blue and yellow on blue violet stock. A few interesting points, quoted from the article in question, follow:

"Too many of us have gotten away from the very basic principles of good printing. We have been so ardent in the chase for the dollar that we have forgotten all about making our business an interesting one for the men in the shop. We perhaps feel that if we are on deck at pay day we have done our full duty, and can't understand why our best men often leave to go to some other office which may not pay any more money, but which somehow has a reputation for doing what we often term 'fussy' work, or 'art junk.' One often hears the assertion made that there is no money in good printing, and I usually feel like asking the maker of such a remark what he has personally done in the line of good printing to prove or disprove the stock phrase. Inoculate your men with a feeling of pride in their work, and they will not be content with merely having their proofs 'get by' with the customer. It will not give them a swelled head to even call them in occasionally and compliment them when they have produced a creditable job, and they will soon get the habit of taking an interest in *all* their work. Once they have gotten the habit of doing their work well they will be able to do it as quickly as they formerly threw it together 'any old way,' for careful work is just as easy and far more satisfying than shoddy work."


"Now I am willing that you should 'get the money in the safe,' and don't want you to throw some customer out of your office because he wants some insur-

ance forms printed, when you would like to be printing a second Gutenberg Bible, but we all want this business of ours raised out of the gutter from a standpoint of quality, just as the Typothetæ and the cost finding organizations have raised the standard on the financial side."

The specimens shown in connection herewith are representative examples of Hunt's work. They show the versatility of his talent in obtaining good effects with a variety of type faces. They are worthy of careful study by all aspiring typographers.

A Guaranty Fund

THE BANK OF CALIFORNIA,
National Association,
has the largest banking
capital of any financial
institution in the West



Total Capital, Surplus and Undivided
Profits . . . over \$17,000,000
Total Resources over \$112,000,000

*Associated for three generations with
the best progress of the West*

THE BANK OF CALIFORNIA

National Association
SAN FRANCISCO

Branches — PORTLAND — TACOMA — SEATTLE

Simple, strong and effective advertising display is another line where Hunt shines.

serves in many other ways, as has been learned by those concerns large enough to feel the need of some such medium of influence and wise enough to start a house-organ to fill this need.

There is an opportunity for printers in creating and developing the internal house-organ among possible patrons. Taking advantage of the opportunity means, of course, increased printing business, but, more than that, it means the

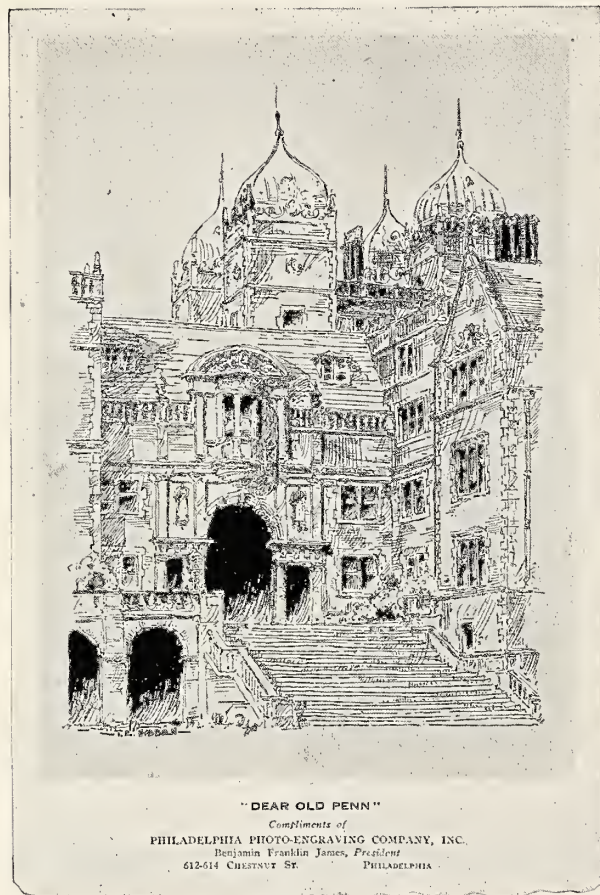


FIG. 3.

performance of real practical service to the printers' patrons. The advantages generally of house-organs, the kind that go forth to create sales and good will, are being most successfully advocated and urged in the publicity and advertising material of printers, but the internal house-organ field is being neglected. There is need and opportunity for more publishing business of this particular kind, and printers should go out after it.

In recent months there has come to this department an exceptionally well printed, well edited and serviceable magazine of this sort. It is *The Hand-Clasp*, issued monthly by the Morgan Envelope Company. First of all, this magazine is a newspaper. It teems with news of everything worth mentioning about the industry and the business of this plant, from the bigger things relating to the product down to the staff baseball games, the picnics and personals. It scarcely can help being of interest and being eagerly read by all persons connected with this particular business and also by their families. It carries many pictures, and these, as well as the news, deal chiefly with the personnel of the staff and its activities. Such a magazine builds for efficiency and greater spirit. More industries should be in the market for magazines of this kind.

The front cover of *The Hand-Clasp* is reproduced here (Fig. 2), though owing to the difficulty of reproducing the colors, our halftone hardly does justice to the original.

Philadelphia Photoengraving Company, Inc.

Fig. 3 shows an attractive and effective piece of advertising sent out by the Philadelphia Photoengraving Company, Inc. It is a zinc line engraving printed in brown on tinted card stock, bearing the title, "Dear Old Penn." The specimen is inserted in a neat folder, the first page of which briefly tells of the utility of line engravings and of the knowledge and care necessary in their making. Concerning the subject of the specimen used as an example of the work the company is prepared to do, the folder says:

"The illustration will appear in the record of the class of 1921, University of Pennsylvania, which will probably be the largest and certainly the handsomest volume of its kind ever published. We are now preparing all line etchings, halftones and color plates for the work."

"The Happy Medium"

"An optimistic little magazine for business men" is the way the Acton Publishing Company, Ltd., Toronto and Montreal, Canada, describes its new house-organ, *The Happy Medium*. The first number came out in April. Arthur Phillips is the editor, and he is to be congratulated upon the elegant

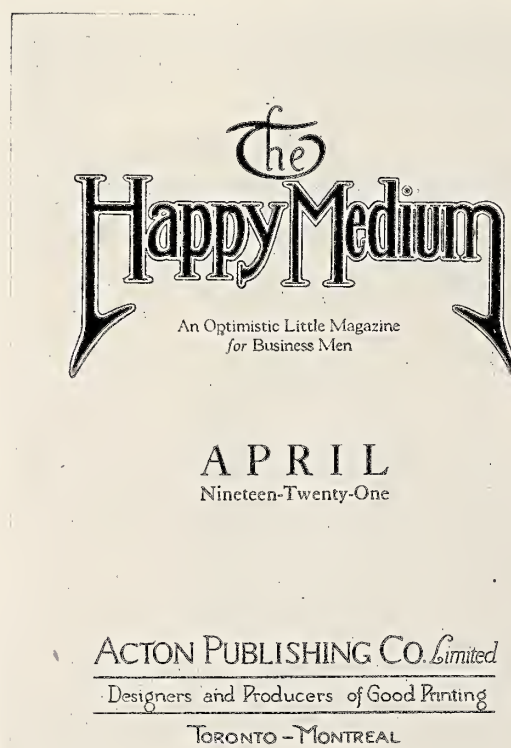


FIG. 4.

appearance and character of the magazine. It compares most favorably typographically and in every other way with the best of printers' house-organs coming to this department. Mr. Phillips sums up fairly well the service a house-organ can perform when he thus sets forth the aims of *The Happy Medium* in the foreword of the April number:

"We hope and believe that you will find it a pleasant and entertaining companion—ready with a smile and a word of good humor, broadminded in its thinking, sane and sensible in its counsel—a 'happy medium' in the fullest and truest sense.

"Sometimes we will laugh together over a joke—sometimes we will philosophize a little—anon, we will set ourselves to serious, constructive thinking; but ever we will endeavor to be good natured and human.

"If *The Happy Medium* can do anything to make the journey of life pleasant it will have accomplished something worth while, and, of course (for we are not altogether altruistic in our motives), we hope it will be the means of helping you to know us a little better."

The house-organ is of the usual size, containing sixteen pages. It is printed on heavy book stock with numerous illustrations and with a judicious use of color in initial letters, borders, etc. The subject matter is treated in an interesting way and is varied enough to be of wide value. There is every reason to believe that the magazine is launched on a most successful career. Fig. 4 shows a reproduction of the front cover of the initial issue.

From the same printing concern THE INLAND PRINTER has received a brochure giving the story in picture of the Acton Publishing Company. Aside from its effective pres-

as opposed to the expensive selling force doing the same missionary work at a far greater expense. Sketches are used to good advantage to emphasize the point. The last page carries an excellent reproduction of the company's big plant.

The folder constitutes an admirable specimen of advertising of its kind, particularly because of its terseness and originality. It carries a sales argument so clearly put and so

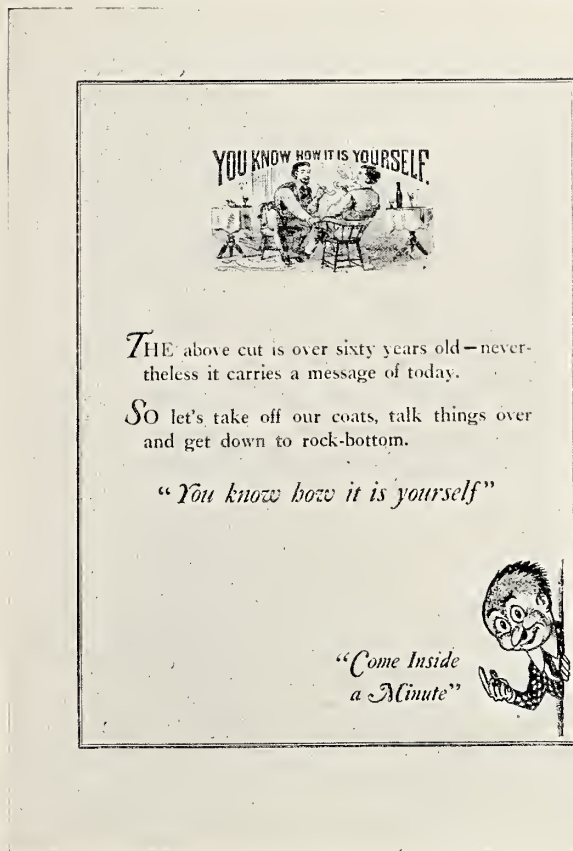


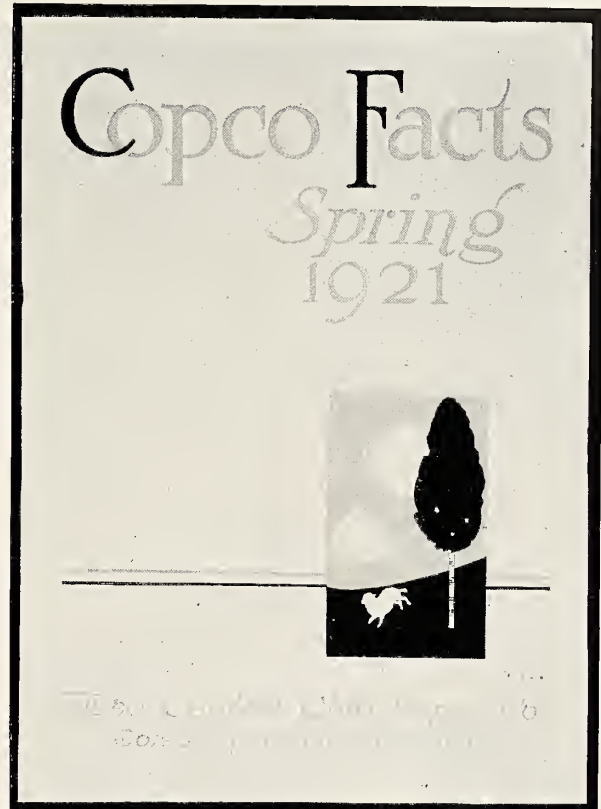
FIG. 5.

entation of the equipment and capabilities of the plant, it is a specimen of handsome printing. The Acton company has been in business thirty-three years. A year ago it moved into a commodious new plant.

Ketterlinus Lithographic Manufacturing Company

Something out of the ordinary is the advertising folder recently issued by the Ketterlinus Lithographic Manufacturing Company, of Philadelphia. Glance at the first page of the folder reproduced here (Fig. 5) and you can easily see how your attention is caught and held by the sixty year old, before prohibition, cut which successfully illustrates the text of the folder.

Inside the folder, to which you are sure to turn, there is a persuading argument for the use of direct advertising—the silent salesman that can make daily, weekly or monthly calls,



An attractive house-organ issued for the paper trade is that of the Central Ohio Paper Company, Columbus and Cleveland, Ohio. It is called *Copco Facts*. The above illustration shows the front cover, the original of which was printed in a light blue and green on heavy white enamel paper.

cleverly expressed as to compel attention, and the Ketterlinus company can feel assured of its getting the message across before the reader puts the folder aside.

Publicity Hints

The Britton Printing Company, Cleveland, makes excellent advertising capital out of the fact that the concern was called upon to print *Vogue* and *Vanity Fair* when the New York publishers were confronted with a crisis in 1919. How the plant handled the emergency job and how it is handling other similar propositions is set forth in an attractive folder, the first page of which bears the title, "Cleveland, Center for Distribution."

The McMath Company, printers and lithographers, El Paso, Texas, is getting out special editions of its house-organ, the *McMath Magazine*, devoted to writeups of the business institutions of the city. The first tells of an insurance business in El Paso. The magazine calls the special articles "little journeys to the homes of representative El Paso business institutions."

The Fletcher Ford Company, Los Angeles, California, has reproduced in a folder an advertisement which has just appeared in colors as an insert in the 1921 Los Angeles city directory. It is a striking advertisement and ought to "pull." Its main feature is a picture of the plant, in colors. The same advertisement will appear in a Los Angeles paper.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Turning Current Off Electric Pot

A Kansas operator asks if it is a good plan to turn off pot mouthswitch on electric pot each night.

Answer.—It is the general practice to turn off the main switch at night when the machine is not used. The usual time required to heat the metal is about thirty-five minutes, hence it should be turned off to save current.

Matrix Damaged in Elevator Jaws

A Kansas operator sends a matrix and asks how it was damaged. He states that several were found having similar defects.

Answer.—The damaged condition of the matrix indicates, in our opinion, that the matrix was caught in the first elevator jaw. Perhaps it was twisted in a line when the mold advanced. We suggest that you examine the elevator back jaw for bruises and see if a new matrix will move freely through jaws. Any bend in the back jaw will tend to cause a binding and will probably give you a squabbled line and a squirt. The foregoing is the only suggestion we could offer without an examination of jaws and noting action of line while justifying.

Matrix Bent in Distributor Box

A Wisconsin publisher writes: "We are having considerable trouble with thin spaces, lower case i and l clogging in the distributor, due to bent lower ears, both front and back, like samples enclosed. By straightening out the ears they will run for a short time, when the trouble is repeated. I have been unable to overcome this difficulty even with the assistance of Thompson's book 'The Mechanism of the Linotype,' page 254."

Answer.—The bent matrices you refer to did not reach us, but as you have mentioned the characters affected the most we shall suggest two possible causes: The back lower lug, if bent, is not caused by any distributor box trouble; it is due to this lug striking the right end of rail in line intermediate channel. See reference No. 6 on page 255 of "The Mechanism of the Linotype." If the lower front lug or any of the upper lugs are bent, the fault may lie in the distributor box. To determine the cause you may test stroke of lift and also the space between the faces of top rails (see 8, on rail 2, figure 18) of distributor box. To test stroke of lift and to be certain that the matrices rise at least $1/32$ of an inch above corner of top rails you may send in a line of figures and after belt is off turn distributor screws by hand, examining, by good light, to find out how far above corner of top rail the upper ears of the matrices are raised. If they appear to clear by at least $1/32$ of an inch you will then know that the lift stroke is not involved in the cause of bending of matrices. To test the space between the end of bar point (4, page 72) and faces (8) of top rails, remove the box and push in an i or l matrix and examine the clearance between bar point (4) and matrix which will be against faces of rails. If the space is great

enough to permit two thin matrices to rise it shows that the faces of the rails or the bar point are worn. Replacing of old bar point by a new one will correct space.

Metal Remains Solid Back of Well

A Southern operator writes that he has been in the habit of hastening the heating of metal in pot by applying a blow torch to surface of metal and finds that now the metal remains more or less solid at back of pot while at the front it liquefies. He asks if it is a bad practice to apply torch to surface of metal and whether this practice causes his trouble.

Answer.—We do not believe that the heating with the blow torch is responsible for your trouble. We suggest that you remove the burner and clean under side of pot so that no soot is present; while burner is out, clean it also. When applied see that a blue flame is given. With a blue flame no soot is given off. Increase your supply of heat and try it without heating from top with the blow torch. It is a good plan to dip out the metal until it is quite low in pot, then turn on heat slowly at first, and later, when the pot is well heated, to turn on full. While there is no special harm in heating from top as well as from bottom, you can shorten the time of fusing metal by dipping out before cutting off heat the day before. Try it.

Lead Poison Not a Common Trouble Among Operators

A Southern operator writes to the effect that he fears he may have a touch of lead poisoning. It may be that he sifts his dross or else cleans plunger indoors. At any rate he desires a respirator.

Answer.—You will be able to purchase a respirator through your local druggist, or you may make one by placing a few layers of cheese cloth so as to cover both the mouth and nose but so arranged as not to prevent breathing. We believe you would find a respirator purchased through your druggist far more satisfactory than any you can make yourself, and we do not think the cost would be excessive. Lead poisoning is not a common ailment among linotype operators. It may be contracted by inhalation and also through the stomach. If one takes food while the fingers are contaminated with lead oxid it may lead to attacks of colic. Physicians state that men who chew tobacco have contracted lead poisoning through handling the tobacco with their fingers while they have the poisonous dust thereon. Cleaning plunger indoors while dry may lead to this trouble. Avoid it. Wet or oil plunger before brushing off the dust. In your case, if you have already contracted lead poisoning, you must use extreme precaution, as it takes a long time before the system is entirely free from the insidious oxid and a recurrence of the attack may come at any time. We would advise you to drink considerable milk, as this is said to be the best liquid for those who have had lead poisoning. We would also advise you to consult your physician and have him advise you as to the best course to pursue.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THEODORE T. MOORE, Sacramento, California.—The business card for the Stone Advertising Service is interesting in design and it is also pleasing and attractive.

THE EDUCATIONAL SUPPLY COMPANY, Painesville, Ohio.—The label for "E. S. Co. Sticky Paste" is quite attractive. We believe—for display purposes—the central panel containing the name should have been larger, as it easily might have been. This is the only fault we see in it.

FERNAND COILLET, Montreal, Quebec.—Advertisements set by you for the "Bulletin Paroissial" are exceptionally well displayed and are pleasing to the eye, as well as being forceful in attracting attention. This is all the more remarkable since most of them are very wordy, considering the space available.

CHARLES ABADIE, Philadelphia, Pennsylvania.—Specimens of your work done in the composing room of the Art Printing and Embossing Company are of the best quality in all respects. Typography

the type thereon is placed too low, making the page too heavy at the bottom. Blotters are attractive.

T. W. LEE, Minneapolis, Minnesota.—Hats off to you for the delightfully attractive ticket for the St. Patrick's dance! Tastefully designed, with an appropriate thumb nail sketch, and well printed in an attractive green, the effect is wholly pleasing. The letterhead for the Twin City Electric Specialty Company is also attractive, although quite badly crowded in the center.

The American Brass Company

ANSONIA BRANCH
Ansonia, Conn.
BUFFALO BRANCH
Buffalo, N. Y.
KENOSHA BRANCH
Kenosha, Wis.

Main Office
Waterbury, Conn., U. S. A.

TORRINGTON BRANCH
Torrington, Conn.
WATERBURY BRANCH
Waterbury, Conn.

Manufacturers of

BRASS, BRONZE, COPPER AND NICKEL SILVER

In Every Variety of

SHEETS, ROLLS, PLATES, WIRE RODS—TUBES—MOULDINGS,
ANGLES AND CHANNELS—CIRCLES, BLANKS AND SHELLS

Seamless and Brazed Tubes

For Locomotive, Marine and Other Purposes

Condenser Tubes, Iron Pipe and Plumbers' Size Tubes; Phosphor Bronze, Tobin Bronze and Benedict Nickel Tubes.

Copper Wire and Cable

For Electrical Purposes

Bare Copper Wire, for Power Transmission, Telephone and Telegraph Lines, Copper Trolley Wire, Round, Grooved, Figure 8 and Special Patterns; Weatherproof Line Wire, for Electric Light, Telephone and Telegraph Purposes; Transmission Cable, Solid or Stranded, Bare or Insulated; Magnet, Annunciator and Office Wire.

Nickel Silver Sheet and Wire

All Qualities for Resistance Purposes.

Sheet Copper

Hot and Cold Rolled, Plain, Polished and Tinned Copper for Roofing, Leaders, Gutters, Cornice, and General Copper Smithing Work.

Drawn Copper

Rounds and Special Shapes

For Commutators, Bus Bar Work and all kinds of Electrical Construction.

Extruded Shapes

Brass, Tobin Bronze and Copper

Bars of Special Cross Sections, Angles, Channels and Architectural Mouldings.

Die Pressed Metals

Hot Forged Shapes.

Prices and Descriptive Literature Upon Request

Cable Address: "AMBRACO" Waterbury, Connecticut

New York Office:
195 Broadway, New York, N. Y.

Cable Codes:
A. B. C., A-1, Bentley's

BRASS, BRONZE, COPPER & NICKEL SILVER

IN EVERY VARIETY OF SHEETS, ROLLS, PLATES
WIRE RODS, TUBES, MOULDINGS, ANGLES AND
CHANNELS, CIRCLES, BLANKS AND SHELLS

SEAMLESS AND BRAZED TUBES for Locomotive, Marine and Other Purposes. Condenser Tubes, Iron Pipe and Plumbers' Size Tubes, Phosphor Bronze, Tobin Bronze and Benedict Nickel Tubes.

COPPER WIRE AND CABLE for Electrical Purposes. Bare Copper Wire, for Power Transmission, Telephone and Telegraph Lines, Copper Trolley Wire, Round, Grooved, Figure 8 and Special Patterns; Weatherproof Line Wire, for Electric Light, Telephone and Telegraph Purposes; Transmission Cable, Solid or Stranded, Bare or Insulated; Magnet, Annunciator and Office Wire.

NICKEL SILVER SHEET AND WIRE, all Qualities for Resistance Purposes.

SHEET COPPER, Hot and Cold Rolled, Plain, Polished and Tinned Copper for Roofing, Leaders, Gutters, Cornice, and General Copper Smithing Work.

DRAWN COPPER, Rounds and Special Shapes for Commutators, Bus Bar Work and all kinds of Electrical Construction.

EXTRUDED SHAPES Brass, Tobin Bronze and Copper Bars of Special Cross Sections, Angles, Channels and Architectural Mouldings.

DIE PRESSED METALS, Hot-Forged Shapes.

PRICES AND DESCRIPTIVE LITERATURE UPON REQUEST

THE AMERICAN BRASS COMPANY

Main Office: Waterbury, Connecticut, U. S. A.

New York Office: 195 Broadway, New York

Cable Address: "AMBRACO" Waterbury, Conn.

Cable Codes: A. B. C., A-1, Bentley's

BRANCHES: ANSONIA, CONN., BUFFALO, N. Y., KENOSHA, WIS., TORRINGTON, CONN., WATERBURY, CONN.

Consider the trade paper advertisement at the left, and compare it with the resetting the advertiser engaged the Franklin Printing Company, Philadelphia, Pennsylvania, to make. The individual who designed and composed the original must look upon his work from the same point of view that a hod carrier does his—that it is physical labor, that the employment of taste and knowledge is not essential. Mr. William A. Kittredge, designer of the resetting, has studied his craft as the artist or the doctor does his. It is a work of art, pleasing to the eye. It is easy to read. It is the result of study, from looking upon typography from the point of view that it is an art and a science with known principles for guidance. We should like to have a critical analysis of the two from the editor of *Xtra*.

JAMES KILLIUS, Johnstown, Pennsylvania.—The *Johnstown School News* is an interesting and attractive school paper, the outstanding features being the neat, clean presswork, the pleasing type dress and the make-up.

CLARENCE A. GROETHUM, Minneapolis, Minnesota.—"Eastertide" is a delightfully pleasing program. The title is unusual and attractive, while the heavy copy of the body is well composed for maximum convenience in reading.

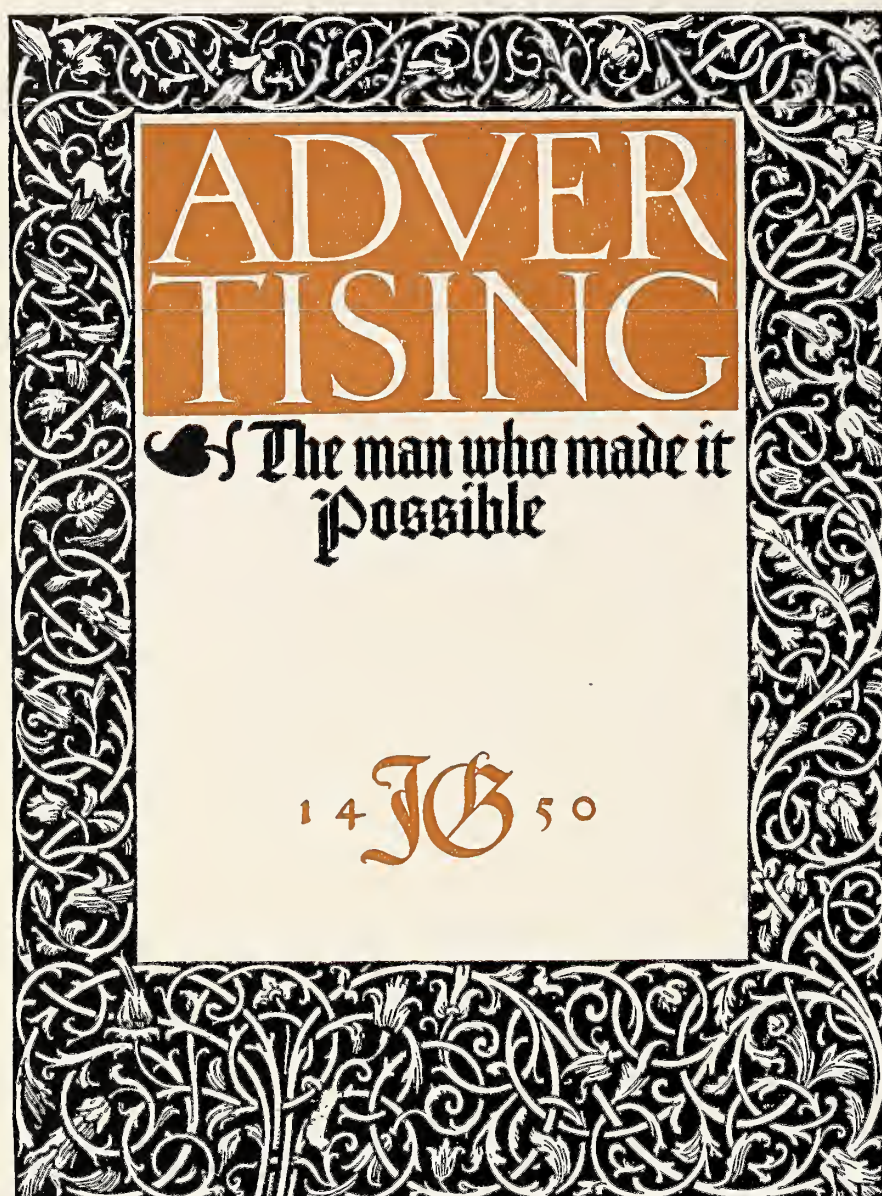
JOHNSON-WILSON, QUICK PRINTERS, Dallas, Texas.—Your blotters are among the most striking we have ever seen. Ornament and color are used with telling effect, and design is quite distinctive and forceful on all of them.

is along simple and pleasing lines, with decoration and colors in good taste, and all the forms are well printed.

J. A. MACKINNON, Fargo, North Dakota.—The three wall hangers, the texts of which are William Tyler Page's patriot's creed, Ruskin's "Labor" and Woodrow Wilson's "Tribute to the Flag," are striking in design, pleasing to the eye and exceptionally well arranged. Our compliments on these wholly unusual pieces of display.

REIN PRINTING COMPANY, Houston, Texas.—Outside one small defect, the folder, "A Punch for Every Purpose," is an attractive and effective piece of work. To the writer that defect is not so small, either, as it makes the title page look very bad;

MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.—Your historical souvenir hooklet is decidedly interesting in content as well as in format. The inside pages, particularly, are well handled. Praise is due for the selection of a type face, Cheltenham Wide, which is extremely legible, and which, in addition, gives the book a measure of distinction, as it is a style not often found in hook composition. While the design of the cover is unusual and in keeping with the nature of the hook, certain refinements could be made that would increase its attractiveness measurably. While some distinction is secured by the narrow margin, we believe this would not be lessened if the margin were a trifle wider, and are sure that the ill effect of crowding



No more striking or effective piece of advertising for a printer has been issued during recent years than the brochure of The Caslon Press, Toledo, Ohio, of which the above is the cover page. Printed in bright red orange and a rich black on light brown hand made cover stock the original was most impressive. The page size of the original is approximately 9 by 12 inches.

that is now apparent would be largely overcome if the margin were increased just one-eighth of an inch. The words "Massey-Harris" might also be reduced slightly in size without altering the general effect strived for by the designer, while the italic lettering in fancy capitals would have been better done in lower case. The ornament should be raised slightly to get away from the exact centering. All in all, however, the booklet warrants considerable praise, largely because of its characterful appearance and the legibility of its text, although the presswork, too, is very good indeed.

LOUIS A. BRAVERMAN, Toledo, Ohio.—One of the handsomest pieces of decorative printing we have ever seen is the folder, "Advertising," two pages of which are herewith reproduced. Our reproduction, perforce in miniature and on enameled stock, is, however, an injustice to the beauty of the original, which was 9 by 12 inches in size and printed on rough deckle edge hand made stock of fine quality. Two unusually attractive letterheads, printed from type, are also shown, in order that our readers may witness the possibilities for beauty and effectiveness that lie in simple treatment of beautiful type faces.

THE STANDARD PRESS, Kansas City, Missouri.—Your blotter, "Originality—Character—Distinction," is striking in

design. There are too many points of attraction, however, making the effect somewhat disconcerting, while the color effect is flashy and somewhat trying to the eyes. The red is too strong in relation to the other colors, gray and light green. Your business card is interesting and pleasing.

HAROLD J. GILLESPIE, Waseka, Minnesota.—Specimens are attractive and are forcefully displayed. The series of leaflets, "Dear Resident," are notable and unusual examples of advertising for a small town paper. The stationery for Tombs &

Son is excellent, although we should prefer to see light face Caslon used for the minor display instead of the Copperplate Gothic, major display being in bold Caslon.

THE MANGAN STUDIO, St. Louis, Missouri.—Various designed and lettered catalogue and booklet covers submitted by you are of the finest quality. Most appealing to the writer are those entitled "Dearborn Iron and Power Company," "A Country of Only Beautiful Women," and "Christmas Suggestions from Boggs and Buhl."

FRANK D. JACOBS COMPANY, Philadelphia, Pennsylvania.—*Scope* is a most interesting and attractive house-organ, excellent workmanship being characteristic of every detail of its production. The cover is quite unusual, even though designed along conventional lines and set in type, except for the name line, and embellished by typographic ornament.

THE CAYUGA PRESS, Ithaca, New York.—All the specimens are excellent, the most attractive being the circular "Buy Printing Brains," which emphasizes the fact again that with a good type face (in good shape), well printed on good paper, make-shifts or stunts in arrangement are not essential to effective appearance.

ALEXANDER G. HIGHTON, Newark, New Jersey.—Your booklet bound in boards and covered with hand made cover paper, on the front of the cover of which the title, printed on a white label, is tipped, is delightfully pleasing. Throughout good taste is evidenced and the specimens shown in the back of the book, most of them in miniature, illustrate admirably the title of the book, "Refined Printing for Advertising Purposes."

OLD CRIS PRESS, Crisfield, Maryland.—The most unusual and pleasing specimen of the collection you have sent us is the invoice for Ralph & Poleyett, one of the most characterful and pleasing we have seen in recent months. There is a strong suggestion of quality in the style of type and the manner of its arrangement. Notehead and invoice forms for the Press are likewise in excellent taste.

AUGUST BECKER, Brooklyn, New York.—Your folder, "Character and the Personal Element in Service," is beautiful. The brown makes an excellent second color on the fine quality India stock, and the reproduction of the etching by halftone printing is indeed remarkable. One look at this folder should be enough to convince any one that it was produced by a printer "who knows how."

JOSEPH B. DAVID, New Orleans, Louisiana.—Cards set in the Parsons series are interesting in design and attractive. Lines set entirely in capitals are not pleasing, because of the odd character of some of the letters, which are like lower case—only larger. The effect is not unlike the indiscriminate mixing of capitals and lower case of any series. The same points apply to the interesting letterheads, noteheads and other office forms.

PETER PONCETTI, New Orleans, Louisiana.—The letterhead of Eva J. Duncan, your employer, on which you wrote—printed in red, gold and deep brown—indicates a tendency, represented in most of your work, which you must strive to overcome, namely, effects which are much too highly decorative. The other letterhead, printed in red and black from Parsons type, and without paneling, is a safe and sane style that you would do well to follow generally. Simplicity of design and in the use of color invariably results in the most pleasing, attractive and forceful typographical effects. Compare the two letterheads: Plainly the simpler form has more punch. In the first mentioned heading the type faces are entirely different in design—they do not harmonize, but look displeasing together. Condensed types and extended types ought never to be used together, as in this instance, and the same might be said of block letter and graceful, refined italic. The blotters are

H. H. WITHERS, *Manager*

Tailoring That Adds Style to Personality

HOME PHONE, Main 1881



THE MADISON TAILORS

417 MADISON, TOLEDO

(Opposite Ohio Building)

Letterhead by Louis A. Braverman, The Caslon Press, Toledo, Ohio. The original was in black and red brown on white stock.

quite well designed, although the one, "Not How Cheap, but How Good," would be better, we think, if some other color than silver had been used for the second color, as silver bronze is very faint except when the blotter is held at just the right angle.

WALTER M. LARNED, Springfield, Massachusetts.—The circular advertising the various editions of Webster's dictionary, on which an illustration of each edition in natural colors of full sheep, full seal, library buckram and buff buckram is printed in natural colors of the cover material, is excellent. Presswork is decidedly high class, while the general arrangement and typography are of the same standard.

GUNNAR ISAACSON, Boston, Massachusetts.—Your series of blotters, featured by illustrations printed from hand cut linoleum blocks, is interesting. We find the designs striking, and while, as you state, the lines of the illustrations are a little rough and the solids do not always print solid—because of the fact that the surface of the linoleum was not perfectly smooth—there is a certain value in these seeming faults in the character and in the effect of novelty they produce.

FRANK L. STILL, San Bernardino, California.—In general effect the "Proof" envelope is interesting and striking. The fact that the rule at the top does not run all the way across the envelope suggests incompleteness. We are sure, too, that the main group should be closer to the left hand edge of the envelope. Typography and presswork, however, are thoroughly satisfactory, except that the lines of small type could have been led to advantage, especially the lines of capitals.

CLARENCE L. FOSS, Rochester, New York.—Specimens of printing composed under your direction in the plant of the *Rochester Times-Union* are of the finest quality. Excellent paper stocks and good presswork assist the typography in obtaining fine effects. Of the circulars, the one entitled "The Printed Salesman" is most pleasing. Ornament predominates to quite too large an extent on the one entitled "Use Effective Printing," although it must be admitted it is compelling.

ROBERT E. PHELPS, Brookings, South Dakota.—Your live stock sale posters, in two colors, are quite the best we have ever seen. Usually no care whatever is taken with this kind of work, but you seem to be different in that you endeavor to give them good display and an attractive appearance at the same time. Allowances must always be made in this class of work and when these are made you have quite a lot to be proud of in the production of such exceptional examples of this type of work.

J. E. FOSTER & SON, Portland, Maine.—"The Story of Jefson" is a remarkably handsome booklet and shows your colors for machine ruling to excellent advantage on actual work. The cover design, featuring an excellent and characterful illustration of a portion of a ruling room in a bindery, with operators at work—printed in black from a line drawing over a solid background printed in buff—is very effective, especially because a can of the product is inset at the top of the illustration and printed in blue.

FRANK D. GIMBEL, Cleveland, Ohio.—In the "Eileen" booklet you as the typographer, Mr. C. W. Bell as the artist and the Doyle & Waltz Company, printers, have something to be proud of. Slight criticism might be made of the color, not so much because of the green itself, in our opinion, as because of the extent to which it is used in the border on the text pages, which, being wide, makes somewhat too much of it. The effect on the cover is pleasing, the quaint illustration and lettering harmonizing well with the character of the stock. Presswork on the halftones, printed on dull coated stock, is excellent.

Johann Gensfleisch zum Gutenberg

PRIMUS ARTIS

TYPOGRAPHICAE
INVENTOR

IN the print shop which he had set up in the family home at Mainz, Germany, Johann Gensfleisch Gutenberg carved the first separate pieces of movable type of which History has any authentic record.

That knife, guided by the genius of Gutenberg's fingers, was the tool responsible for the most important single invention by man. It gave to the world, between 1450 and 1455, the Art of Printing.

Gutenberg himself was skilled in the cutting of stones and the fashioning of metals. It was but a step then to the casting of separate pieces of

type in soft metals. With type so cast, with the aid of his great assistant, Schoeffer, it is believed that Gutenberg set up and printed two massive volumes of the so-called 42-line or Mazarin Bible.

With Gutenberg's movable type that could be used over and over again for printing—the Modern World began. Through this invention of the "art preservative of all arts" God's gift to man of speech and understanding was completed.

Thereafter, man became a creator. His energy was released. Through that energy he had become master of the elements. He was now to

Initial page of text in Caslon Press brochure, cover of which is shown opposite.



Dance of Springtime

Featuring JAMES H. HOWARD
& His Futuristic Orchestra

Coliseum, Wed., April 6th

Letterhead by Louis A. Braverman, The Caslon Press, Toledo, Ohio. The original was in black and red brown on white stock.

WEST COAST ENGRAVING COMPANY, Portland, Oregon.—Certainly your folder showing the three bathing girls will dispel the idea that good color engravings can not be obtained "on the coast." Certainly it will prove that right in Portland and in the shop of the West Coast Engraving Company, the best of color engravings can be obtained. They are all remarkably well done and the printing is up to the standard of the engraving, which goes to show that they do good printing on the coast, too.

L. A. ROBERTS, William F. Fell Company, Philadelphia, Pennsylvania.—The booklet, "Clear Pool Camp," is a noteworthy achievement in so far as printing quality is concerned, as well as in the time required for its production. To produce such a booklet, which means to have drawings and engravings made, as well as do the printing and binding, in five working days, is an achievement of which the whole Fell organization may feel proud. Incidentally, to those who may in like circumstances want fine work quickly this is a suggestion as to where they can get it.

JAQUA PRINTING COMPANY, Humboldt, Iowa.—Your larger letterhead is a beauty—interesting and striking, too. The brown could be a little deeper to advantage. The other heading is pleasing, but it is not up to the standard of the larger one, especially when it is

viewed as an advertisement of your printing service. The cards are likewise of high quality, the one for the American Legion carnival dance especially so. The color effect of black with a small amount of light soft yellow in the emblem of the legion on the gray stock is delightful.

E. D. FOWLER, Durham, North Carolina.—Your specimens are of uniformly high quality—simple,

FRED SPRINGFIELD, Houston, Texas.—Specimens of your work, done in the plant of the Frank B. McCurdy Company, are of excellent quality in all respects. The advertising folders and leaflets for the McCurdy company are effective publicity, not the least of their good qualities being the excellent typography and design and the fine presswork. The letterhead for Barnhart Brothers & Spindler is "real

Easter announcement for The Economy Store, the heading of which is set in swash italic capitals of Caslon and the body in Caslon roman capitals. The effect of so many capitals in mass is displeasing and, in addition, they are difficult to read. The ornament takes up almost as much space as the typography, hence the message is subdued to a whisper. On the letterhead for the Rosecroft Barred Rock



A cluster of clever typographic letterheads. Design in center by Coquemer, Paris, France. Printed in black, yellow (rule across top and face and hands of figure) and red (lips and finger tips of figure). At the left, top and bottom, designs by E. D. Fowler, Durham, North Carolina, who also set the one at the bottom on right side. The Liberty heading was printed in red and blue. H. H. Hill, Arkansas City, Kansas, produced the one in the center, left, as well as the headings for Hudson's Garage. The former was printed as follows: Type, black; letters of monogram in red, outlined in black; and the oval in yellow. The latter was printed in yellow and black. The Department of Education heading is from the Elm Vocational School, Buffalo, New York, and was printed as follows: Type, black; oval, light blue; letters of monogram in gold outlined by black.

pleasing and effectively displayed and arranged. We have no suggestions to make for their improvement. Several are reproduced in the group on this page.

ANOTHER collection of handsome specimens of printing by Coquemer, Paris, France, for the most part personal stationery, has been received by THE INLAND PRINTER, for which our thanks are due Monsieur Coquemer. In the collection are some especially interesting monogram noteheads, all printed in delightfully pleasing colors, with which Coquemer is particularly capable. Two are reproduced on this page.

THE CRAFTSMAN PRESS, Naperville, Illinois.—Most attractive of the many neat specimens sent us are the two program title pages, "Annual Junior-Senior Banquet, 1921-22" and "Open Night" program for November 22, 1920, the first mentioned being unusually pleasing. Gold ink on the violet colored stock makes a very agreeable combination, especially since the design is simple, contains few words, and the type, Goudy Bold, is heavy enough to look well in gold. You do a very fine line of small work, in fact, as good as can be obtained anywhere.

PATE PRINTING COMPANY, Hobart, Oklahoma.—You have accomplished something quite noteworthy in the production of the song program for the Rotary, Wichita, Convention. By "stepping" the leaves and printing the numbers of the songs at the edges of all pages, so they show plainly when the booklet is closed, you have made it easy for one to turn to the desired selection quickly. This arrangement practically necessitated binding the booklet at the top, which is, in a measure, inconvenient to hold, although the convenience otherwise more than offsets that disadvantage. The letterhead is attractive and the colors are decidedly pleasing.

class," as is also the simple one color heading for J. M. Glover, the architect, on which a pleasing type face and a typographic monogram simply arranged give a mighty good effect.

E. H. SHARTLE, Meadville, Pennsylvania.—Your blotter, "Price," etc., is pleasing and legible. The fact that the stronger items are also printed in the stronger color increases the difference in tone that would exist even though the design were printed in one color. The stronger items in a design should be printed in a weaker color. In other words, when selecting items to be run in a weak color as compared to the second color, care should be exercised that they are set in bolder type so that the weakness of the weaker color will be overcome by the strength of the units. The rule works both ways, of course.

K. C. BOWLES, Oakdale, California.—For the most part, specimens of your work are excellent in display and arrangement. Exceptions are the

Yards the type matter should be moved to the right, for, with the heavy illustration at the left side and the type matter in the center, the design is overbalanced on the left hand side.

K. LEROY HAMMAN, Oakland, California.—Your series of advertisements for the Bekin's Fire Proof Storage, devoted to featuring that company's moving service, is striking and effective in a high degree. So far as we have been able to judge from campaigns of a similar nature this campaign represents, as you state, the most space used by such an organization. The illustrations are striking, and the prominent display given the company's telephone number is warranted by the fact that most moving orders are placed via the telephone. Like all Hamman advertisements, this series is well executed from both display and copy standpoints. The advertisements stand out and have a strong appeal.

M. R. ROSE, Lafayette, Indiana.—There is just one specimen in the large collection of samples you sent that we do not like, the card for the Crown Pressing Service, the body of which is set in capitals throughout, pyramided and badly crowded. The ornaments used as divisions further complicate the effect. On the letterhead for the China and Glass Shop the name in the left hand corner is too large, especially in relation to the main display in the center. We do not like the spacing of the city and State line, which crowds the company name much too closely. The letterheads for the Haywood Publishing Company are very interesting and attractive, as are also the various leaflets and advertisements.

ANDREWS & CHRIST, Modesto, California.—Your letterhead is rather crude in spite of the work and expense involved in its production. The panel is meaningless



Unusual letterhead for modiste, by Coquemer, Paris, France. Soft textured laid stock, with deckled edges, added much to the effect of the original.

and serves no useful purpose in design or otherwise. Its main effect is to handicap and weaken the prominence of the type. The matter inside the panel is not centered and looks bad on that account also, while the fact that the matter in the panel does not seem to fit the panel appears inconsistent. Your own Christmas greeting card is decidedly pleasing, as is also the one for Dr. J. W. Morgan. We have never admired the shaded style of text type, which you have used for the Elks' Annual Ball ticket, although the general effect of this card is good and was helped materially by the blind embossing. The border on the package label is quite too prominent, while the effect of the yellow and red in combination is not at all pleasing.

THE LEIGHTON PRESS, San Francisco, California.—Your poster, "The Heart of the City," is a handsome, beautiful and striking example of the finest of art and printing. The colors, brown and buff, give a rich and pleasing appearance on the India tint stock used. The sentiments expressed on the slip attached to the poster are encouraging and uplifting. The last paragraph is quoted for our readers: "In the accompanying illustration the artist has given his conception of the strong heart of San Francisco, its indomitable courage, its ability to meet fearlessly and courageously the new conditions. At the beginning of a period of unprecedented business prosperity, with a heart beating strongly, and with a message of good will to all, San Francisco is ready to take her place in the commerce of the world." Your package label is also of an exceptional standard.

E. D. FOWLER, Durham, North Carolina.—Your portfolio, "Seaman Letter-Heads," made for convenience in filing in standard cabinets, is effectively gotten up and the large number of letterheads contained therein are in excellent taste, well designed and attractively printed. The two most attractive are those for The North Carolina Master Printers Association and The Seaman Printery, the latter set in Cloister italic. The beauty of the former lies chiefly in the blind embossed ornament above the type matter, although it is emphasized by excellent typography, the style of type—Cloister Bold lower case—representing an excellent choice, considering the character and size of the embossed ornament. Gray stock also has its good effect, as it makes the embossing stand out more than we believe it would on white stock. The Sigma Upsilon and the Liberty Sales Company headings are also of a very high order. Several of your letterheads are reproduced in this issue.

The Salmon Arm Observer, Salmon Arm, British Columbia.—Your letterhead for the Salmon Arm Farmers' Exchange is striking without a doubt. We believe it could be arranged more attractively without sacrificing any of its striking effect. The name of the firm should be held on one line and centered. Below this the apple illustration should be placed and on either side of it the matter now at the left of the illustration, divided, should appear. The line of type printed in red could then be placed below the apple and in two lines, the words "Distributors of the Famous" to constitute the first. The address line would remain about where it is. Another point, the condensed text letter used for the major display does not harmonize in shape or design with the Copperplate Gothic used for the remainder.

FRED R. PIERSON, Riverhead, New York.—Specimens are of a good quality, better by far than the average of their class. The letterhead for the Lakeside House is especially attractive and interesting. The heading for William R. Lucas is badly scattered and seems to lack unity. The shape of the central and main group is not of pleasing contour. A rearrangement of the lines, bringing the design into the form of an inverted pyramid, would improve

it. A group having extremely long and short lines interspaced seldom looks well. The heading for the Demand Company is pleasing, aside from the refined well graded display and the pleasing type face, on account of the nice contour. On the whole, your work is tasteful.

GEORGE W. CUTTRELL, Scottdale, Pennsylvania.—The booklet cover, "Spiritism," is very weak indeed and is wholly lacking in character. The five or six type faces used are decidedly different, and the effect of their use together is inharmonious and displeasing. The page lacks that essential unity because of the wide separation of the parts and the fact that there is no border to hold them together as an entity. The first and second groups, closely

and excellent taste, is pleasing indeed. The monogram cut on the bottom of a thirty-six point em quad is an achievement of which you may feel proud, as the letters are cut smoothly and are well formed. We have seen far less attractive letters drawn with a pen—and by printers, who ought to know them. The program, "A Nicht wi' Burns," and the one for the banquet of the Sons of Ireland, entitled "Good Luck, Ye Devil," are as interesting as they are pleasing and attractive. Titles are pleasing and thoroughly appropriate.

THE VASE PRESS, Thrapson, England.—After an examination of the specimens of your work which you have so kindly sent us we can understand why you are constantly gaining a wider clientele.

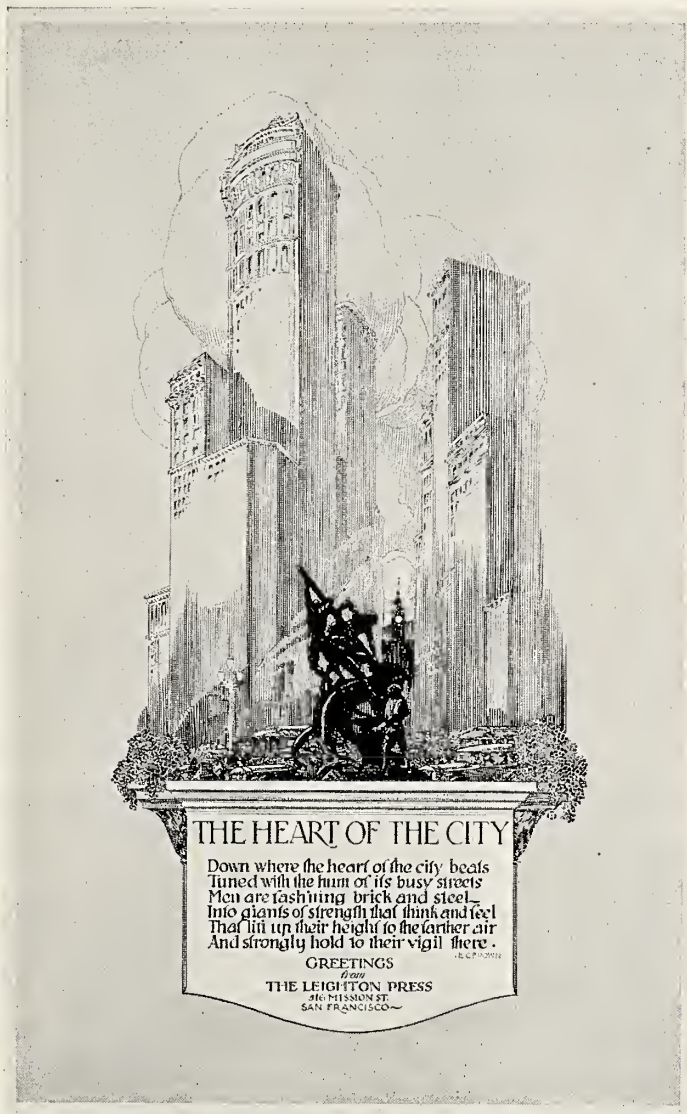
Frankly, and without attempt at flattery, we can say the workmanship is of the finest quality. The two issues of *The Vase*, your house-organ, are interesting as to content, besides being admirably designed and printed. Stationery forms have that touch of distinction which lifts them above the conventional and commonplace, giving them life and a good measure of publicity value, yet all are designed in good taste. If we are frank to state that our American printers seem to have the better of their English cousins in the matter of design, as a general rule, we are equally frank to state that—so much as we have seen of it, at least—you printers "over there" generally have the better of us when it comes to the correct and pleasing use of colors.

C. B. WHITNEY, Worcester, Massachusetts.—Outstanding among the good features of the Spring and Summer announcement of the Worcester Royal Corset Company is the excellent presswork. The duotones show to excellent advantage. While the general effect of the ornament is striking, it is our opinion that it is too ornate. The borders are the most prominent features, as they might well enough be if they did not detract from the handsome illustration of the article on one of the single pages. This fault does not apply to the "spread," where the illustration and the page are large enough so that the border appears more nearly in proportion. On the "spread" the line in orange, "A Slogan for You," is too weak, considering that it is the dominant display feature. The manner in which the Worcester company's building is "set off" amid other buildings by making the others faint and pale and by working in a tint over the building featured is admirable.

THE RAINEY PRESS, Dawson, Georgia.—The letterhead for The News Printing Company is decidedly attractive. The pleasing type arrangement in Caslon Outline (shaded) and Caslon Old Style italic shows to excellent advantage printed in the soft blue ink. Another especially attractive heading is that for The American Agricultural Chemical Company, also in Caslon. While we do not like swash capitals in mass, the cover for the

Easter cantata, "The Crucifixion and Ascension," is attractive and quite unusual. The bottom group is quite low, both in respect to margins below and at the side of it and in respect to balance in the page as a whole. Other specimens, with one exception, are attractive. That one is the leaflet, "Progressive," for the News Printing Company. Set entirely in italics it is not so legible as it would have been had roman been used. The display is weak, the design is bottom heavy and the handling of white space is not good, there being too much at the top as compared with the amount at the bottom.

HOUSTON-HILL PRINTING COMPANY, Arkansas City, Kansas.—The letterhead for Hudson's Garage is a beauty, the handsomest, in our opinion, of the many attractive and striking letterheads in the collection you have sent us. It illustrates how striking effects can be obtained along with beauty by the intelligent use of type, ornament and color. It is reproduced in the group on page 364. The color,



Handsome wall hanger by The Leighton Press, San Francisco, California. Printed in deep brown over a background in solid buff, cut out for the panel.

related to each other in sense, should be nearer each other in the page. The designed cover for the Hertzler & Zook Company is entirely too "flossy." The fancy lettering amid the profuse decoration makes the quick grasping of the essential difficult, if not impossible. The cover of the booklet, "What Ails Our Colleges and Seminaries?" is neat and pleasing in appearance. The only essential suggestion for improvement is to place the name of the author nearer the title of the book. Margins are very poor on the pages of text, the front margin being considerably smaller than the one at the back, whereas it should always be wider. The bottom margin should be the widest of the page, and yet in this booklet it is no wider than the one at the top.

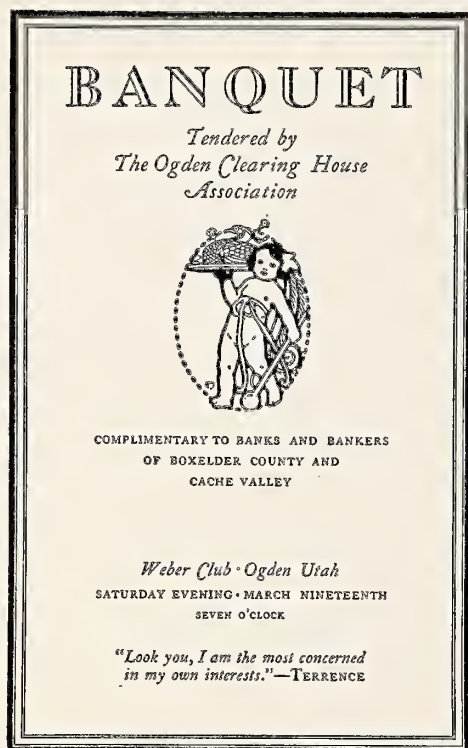
N. J. BOWERS, Melfort, Saskatchewan.—Yes, you are pretty far north, but not too far to profit from the study of printing and to make your work show up well, even though you do not have the best of facilities. Your letterhead, thanks to good design

a soft yellow, could not be improved upon. You use this color a great deal, and we must say it makes a refreshing change when in soft tones as you employ it. The blotters are equally good, although of course blotters do not lend themselves so readily to attractive effects as letterheads. Another excellent specimen is the announcement for the None Such Class. We wonder if the merchants

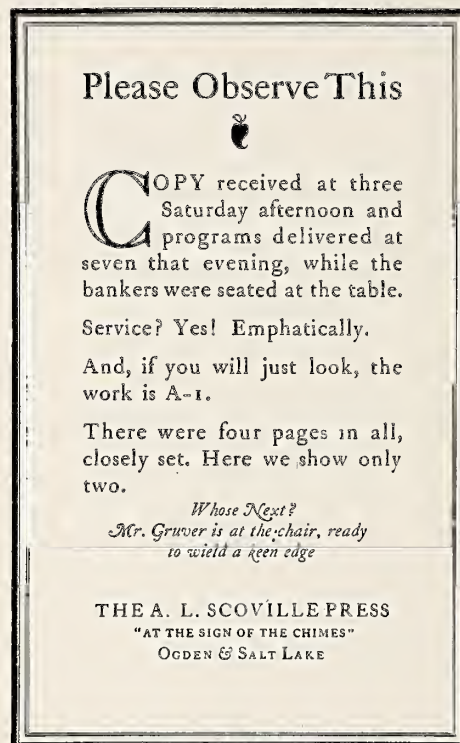
cover designs we have ever seen. It is pleasing, interesting and quite striking, in spite of the limitations of one color printing, because you have selected type and border with a view to giving it life. The dance ticket for the Young People's Social is wholly unusual. We do not admire the motto card, "You can fool all the people some of the time and some of the people all the time, but

effect is that of a chopped off page. The ornament overshadows the type. The main trouble, however, is with the initial, for if it were eliminated and the type nicely squared in the space, or arranged in lines according to sense, a very pleasing result would have been obtained.

O. R. THOMPSON, The Acorn Press, Jackson, Michigan.—"What of the Future?" is a delightfully



Title page of banquet folder, reprinted as sample for advertising purposes. Designed by Arthur C. Gruver, of The A. L. Scoville Press, Ogden, Utah. Printed in deep bronze blue on buff stock, the effect was rich and colorful, even though printed in only one color.



Display page from folder, title of which is shown at the left. This piece represents a most effective way of advertising the talents of a capable typographical designer. Such advertising gives the printer using it a large measure of prestige.

and business men of Arkansas City realize they can not get better printing anywhere in the United States than in their little old home town. There are mighty few cities the size of Arkansas City where such printing service can be had.

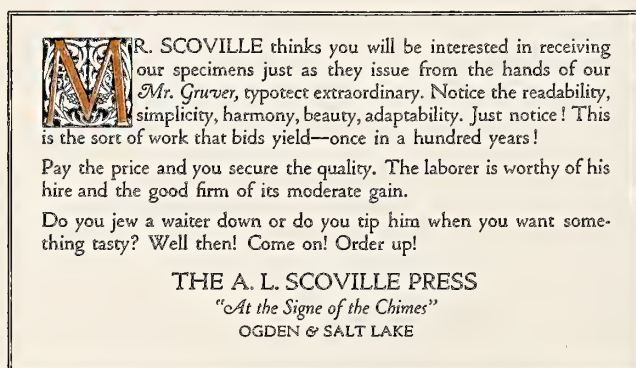
THE A. L. SCOVILLE PRESS, Ogden, Utah, in a recent and attractive piece of advertising featured several pages of a banquet program menu produced in record time and up to standard quality. Emphasized in the page devoted to advertising the Press are the words, "Who's Next? Mr. Gruver is at the chair, ready to wield a keen edge." Why should not a printing plant exploit the talents of its typographical designer? Certainly if he is a good one, as Mr. Gruver is, his talents are worth much to the buyer of printing in the superior quality of the product turned out, and, as such, must be a drawing card. Furthermore, the mere exploitation of such a man suggests special attention and therefore a better quality of work. Two pages of this specimen, a work of art in tone contrast, are reproduced to show what sparkling and colorful effects can be obtained in one color printing by intelligent contrast.

OTTO VOLMERHAUS, Baltimore, Maryland.—"Investment Service" for Robert Garrett & Sons is one of the most attractive one color

you can't fool all the people all the time," although the general tone and color effect is good. The design is not of pleasing proportions and with so large an initial the effect with only two full lines beneath is displeasing, there being five lines alongside. There should either be no lines below the initial or there should be as many as alongside it. The

pleasing booklet, the cover being both beautiful and striking. The first quality is due in large measure to the pleasing color combination, old rose and black on brown stock, and the second to the unusual character of the design. At the left hand edge of the cover, running from top to bottom of the page, is a one inch band printed in old rose, at

the right side of which triple rules are printed in black, these being respectively from left to right one point, two points and six points in thickness. In the lower right hand corner a large question mark is printed in the old rose, while near the top the title is printed in black from thirty-six point Bookman capitals. The text is printed from twelve point Bookman, which on the rough India tint stock gives a very pleasing and substantial effect, being also decidedly legible. If we should find fault with any feature it would be with the margins of the text pages, which are too nearly equal. The front and inside margins are too wide. The good features of the work, however, cause this fault to fade almost to insignificance, and we mention the fact only because it is in this respect that the booklet falls short of practical perfection. A good body of color was carried in printing, which is desirable, and contributes to the excellence of the booklet.



Card for stuffing envelopes in which The A. L. Scoville Press, Ogden, Utah, further advertises the talents and qualifications of its star typotect, Arthur C. Gruver. Black and orange on India tint stock gave a very pleasing effect in the original.

Collectanea Typographica

By HENRY LEWIS BULLEN

Long acquaintance with the best things enables one to discern quickly what is fine from what is common.—Ruskin.

* * * *

HENCE the supreme value of masterpieces in all the arts and crafts. Hence the utility of museums of the arts and crafts. It is true that an overwhelming majority of printers are incapable of discerning between fine printing and commonplace printing, through neglect of the study of the masterpieces of printing. It is also true that a large proportion of this undiscerning majority actually believe that they are doing good work. They are more than satisfied with their own inferior standards. They revel in ugliness. They are incurious of the finer aspects of printing. They hardly ever enter a shrine of art or a place where fine printing may be seen. They are blind to the real beauty and significance of printing as an art. Thus they miss a great deal of pleasure and appreciably lower the status of printers in the community.

Oh, that more printers would become students of the fine and beautiful in typography and search out those examples which are masterly and will make ugliness palpable to the devotees of the ugly! Seek and ye shall find. Masterpieces abound. If you have not found them, the fault is yours.

* * * *

Ugliness

IT is fortunate that so many persons like ugly things, otherwise so many ugly things would have no sale. Men in a savage state seem to avoid the ugly in what little art they practice. The Indians' wigwams, their clothes, their blankets and baskets are models of simple innate good taste. When men begin to be civilized they begin to like ugly things. When we see a piece of ugly printing we know that its author is just civilized enough to be able to cut loose from the safe and sound centuries old primitive arts, and just uncivilized enough to be charmed with anything different. He is like the Indian who discards his native and dignified costume for a white man's castoff clothing. The

arts of savage peoples do not change. The arts of partially civilized persons are constantly changing. Ugliness satisfies only for a brief time. Its short span of life is the final and sure test of its ugliness.

There is more ugly printing than good printing. We receive a letter with a



Lest We Forget!

Theodore Low De Vinne learned by patient study to discern what was fine from what was common. He was the superintendent of a great printing house before the scales fell from his eyes. As an apprentice and a journeyman he had no advantages which exceeded those of the average wage worker, except that as a boy he utilized every opportunity which the public schools offered to him.

heading announcing that it is from a place where "printing that talks" and "printing that is different" is done, and the heading is reeking with elaborately applied ugliness. The types do "talk," but they "talk" vulgarly. Such a printer is supported by persons who like ugliness. Why complain? It is a case of "where ignorance is bliss, 'tis folly to be wise."

The beginning of real civilization is hatred of ugliness. Looking around, we can measure the degree in which we are civilized. The moral is: Do not be too cocksure; do not cease to learn. A high civilization is grown from the seeds of

doubt; criticize your every effort; ask yourself, "What is wrong with this?" and try to find the answer. The answer, when found, will make ugliness ugly to you, and spoil the market for badly executed printing.

* * * *

Here's a Good Printerman! Bless His Heart!

AT a meeting in behalf of apprentice training recently held in California, Ernest H. Dettner, printer, San Francisco, said: "For years I have made a practice of securing boys from orphanages. The boy has no parents who want him to be a doctor or a lawyer or an architect, a profession to which the boy may be unsuited. Take a boy from the orphanage and be a father to him, so to speak; teach him, help him. If you show this paternal spirit and reward the boy with higher wages as he progresses, he will stay with you. No other printers can 'swipe' him, as has been said. If you have trained him and shown the right spirit in developing him, he will stick by you. I have secured several boys from orphanages, and they are with me today. One has been in my shop for over twenty years."

* * * *

Early Advertising Rates

IN London in 1657, the *Public Adviser* appeared, the first periodical entirely devoted to printing advertisements. For advertising ships for sale a minimum of six shillings was charged, with a penny (two cents) a ton if ship was 100 tons and over. For merchandise, a minimum of five shillings and a commission of a penny per pound sterling if the value exceeded £30. No limit is placed on space occupied in the broadside, which gives the rates for a great many kinds of advertisements.

* * * *

The first newspaper advertisement in England was of a book in *Mercurius Britannicus*, February 1, 1625. The book was illustrated "with a lively picture of the Prince and lady cut in Brasse" (a copperplate).

Early Advertising Monopoly

A MONOPOLY for twenty-one years of an advertising scheme was granted in England in 1611, to two gentlemen. The letters patent recite that all trade and commerce consisted "eyther in buying or selling or borrowing and lending. And for that a great defect is daily found in the policie of our State for want of some good, trusty and ready means of intelligence and intercourse between our said subjects in that behalfe . . . for want of good and ready meanes to give generall notice and publique intelligence of such their intentions to many that would (if they knew thereof) as willingly buy as the others would willingly sell." The plan was to set up registers of offers and wants in public offices or places of resort, such registers to be called "The Publique Register for generall Commerce." This is the earliest reference to advertising as a profession in England.

* * * *

Pretense Versus Production

IN the April *Atlantic Monthly* there is a delightful essay by Edward Yeomans, a Chicago manufacturer of steam pumps; the title is "Recreation." It is an essay comforting to folks who do things and yet see the honors and profits go to folks who merely talk or write about things which for the life of them they could not do. Thus writes the pumpmaker:

And now the man who knows all about books, and is called a "professional" man, who gives directions for doing things in a very autocratic way, is much more honored than the man who knows about materials and tools, who is a craftsman. Esau has sold his birthright to Jacob. But do not let us deceive ourselves for a single minute. The craftsman is likely to be the better man. The fact that fame remembers him with no familiar name must not deceive anybody. . . . It's the man who uses his whole battery of power, not just the man on his feet with the currents of the Earth's life charging him—not insulated, but a conductor.

The world is mismanaged by a body of pretenders, singularly helpless persons, with the faculty of talking down to the producers of every degree—the machinist or the artist—adepts in the art of condescension from useless to useful persons. Bankers, brokers, lawyers, manipulators of working people's savings, promoters, and other schemers have their place, but should it be the commanding place? Says Mr. Yeomans:

These assiduous taskmasters have got us so bewildered with the music of their bandwagon and the antics of their menagerie that we actually don't know what to do with any time left over after they have taken their huge slice, but continue to fol-

low the parade and indulge in their peanuts. Look at the boulevards, the theaters, the summer gardens, the automobiles, the motor boats, the moving pictures, the victrolas, the Sunday newspapers, the popular magazines.

It would seem that one of the most essential of the lessons of life is this—what to do with leisure time so that it shall always be recreative; so that it shall always renew a right spirit within you. As a matter of



Typography—the Art Creative of Arts.

fact, if our work was the work most suited to us; if we expressed ourselves very directly in our work and if we did not have too much of it; if we did not violate the dignity and the beauty of it by doing too much in order to secure larger rewards and a quicker recognition; if it was not so much competitive work and was more co-operative and intensely friendly and exhilarating; then recreation would only be a different kind of work. And that is what it is at its best; and yet there is a place for quiescence, for passivity, and a most important place.

The game is a great feature in morale and, to a certain extent, in ethics. But the tendency to idolize victory and aggressiveness generally is always present and often overshadowing. People "determined to win" are hardly more wholesome than people unable to win, because in winning they usually lose more than they gain, both for themselves and for their contemporaries. They lose their souls, their critical judgment, their open mind, their generous heart, and they make it seem that you can afford to lose these things if you win by doing so.

A game that involves a real antipathy for an opponent is not a good game. It is the forerunner of the business game, and the business game easily becomes the war game—the game of those who sit in the seat of the scorner, who stand in the way of the sinner, those who walk in the counsel of the ungodly.

* * * *

Use of the Margin

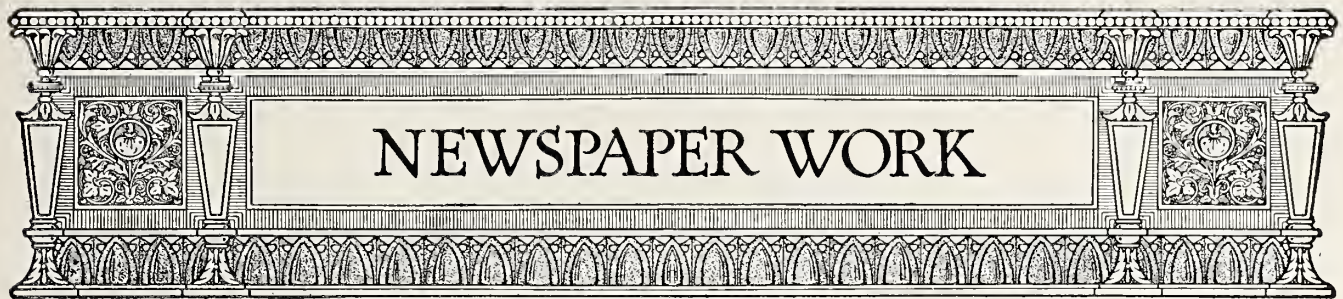
MOST of us earn our livelihoods in a routine way (more or less) and within prescribed hours. We have a job, and beyond that we have leisure, which is the margin of the job. With few exceptions our characters are made or marred by the use we make of our margin. We take on social or civic activities, avocational studies or sports or (more commonly) mere means of killing time. Happy the man whose life in his margin is busy and self contained and who is not dependent on boughten amusements or trivial games to keep himself from ennui. Nothing is more tragic than the closing years of a man whose life has been all business—who has not cultivated his avocational margin—and who, therefore, when released from business is devoured by ennui. Wealthy such a man may be, but still a dismal failure. Pitiably is the man who has to work to "kill time." No man experiences the full pleasure of life who is not progressing intellectually, and the best part of every man's education is that which he gives himself from year to year. Hence the value of an intellectual hobby of some intimate kind which will bring such interest into one's life as to make the years all too short for accomplishing one's aims. The hobby promotes pleasure in one's own society. Sports and games of skill may be taken on without detriment to one's intellectual hobby, but can never bring such lasting pleasures. The printer who cultivates fine book or specialized book collecting as a hobby is specially fortunate, for the pleasures of his hobby react upon his routine work, brightening that which otherwise is too often commonplace and monotonous.

* * * *

The Learned Printers

TRULY we may say without exaggeration that those great printers, the Aldi of Venice and the Stephani of Paris, are more worthy of commemoration for services rendered through scholarship than those modern castigators of ancient texts, the Porsons and Lackmans, whose names are on every lip. The enthusiasm of discovery and the rich field for original research offered to those early printer editors may be reckoned as compensations for their otherwise overwhelming toil.

—John Addington Symonds.



NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Leading Questions in a Newspaper Survey

Knowledge of its own field should be an asset as valuable to the average newspaper as any piece of machinery or equipment in the plant. Nay, it might be far more valuable, as such knowledge would enable the publisher to equip his plant properly.

The idea is suggested by some recent trade surveys conducted by newspapers with efficient men in charge, so that comprehensive compilations of the results are obtainable. One such was at Washington, Iowa, a live little city of six thousand people, where the *Daily Journal* flourishes as the best servant of the people of that and adjacent community. Another was at Spencer, where the *News-Herald* is one of the noted weeklies of the State. Another more limited survey was made in the territory of the Canova (S. D.) *Herald*, a smaller weekly. Some of the facts concerning a survey of this kind may be interesting.

At Washington 2,500 questionnaires were sent out by mail, with the request that subscribers fill in the blanks provided, and not sign their names. It was believed that people would express themselves more freely and honestly if the replies were anonymous. Fifteen per cent of the questionnaires came back, telling the publishers how subscribers liked the paper, how they regarded certain features of it, how they liked trading in the town, whether they read the advertisements, what kind of advertisements they read, how they liked the merchants and which ones, whether or not the advertising done in the paper induced them to trade at certain places and a lot of information along those lines.

Many of the replies suggested improvements for the paper. For instance: "Write editorials on manners"; "Publish the news regardless of persons concerned"; "More local items"; "League games"; "Political news of all parties"; "Change correspondents occasionally"; "Add a good continued story"; "More editorials and less advertisements"; "Stock breeders' advertisements are often vulgar"; "Put advertisements in earlier for benefit of rural patrons," etc.

One question was, "Do you read the advertisements?" As a result of this question the business men got some idea of what their newspaper advertising was doing for them; 97.10 per cent of the city readers, 100 per cent in the rural districts, and 95.83 per cent in the outlying or other community centers of the trade territory answered "yes." Want advertisements run as classified struck the highest percentage mark — 99.19 per cent in the city, 100 per cent in the rural districts, and 97.44 per cent in the outlying territory. Less than one per cent said they did not read the want advertisements.

"Among the stores, where do you usually trade, and why?" was a question that gave the business men something to think about. On clothing stores the answers ran in the following order of importance: Quality, reliability, friendship, accommodation and courtesy, price, habit, can give no reason, location.

Shoe stores: Quality, first; accommodation and courtesy, second; price, third. Millinery stores and furniture stores the same. Jewelry stores: Accommodation and courtesy, first; have no reason, second; quality, third; reliability, fourth. Price was next to last. For dry goods stores: Quality, courtesy, reliability, and then price and friendship next.

And so on down the list of trades. "Do you believe the advertisements?" was another question. In the city 86.87 per cent said they did; in the rural districts 88.89 per cent said they did; in outlying districts 100 per cent.

Asked if they had found specific instances where advertisements had proved exaggerated or untruthful, an average of about ten per cent of the replies said they had, and they specified some. Asked if men read the advertisements, about 75 per cent of the replies said they did; about 25 per cent said they did not.

Questionnaires having been sent out only to the women of the territory, the replies came mostly from them, and were therefore more valuable as a guide to trading conditions. One blank space, provided for criticisms and suggestions for the newspaper, brought forth a variety of "brickbats and bouquets" which fairly took the conceit out of the publishers, and at the same time put them on their mettle to satisfy their people.

Very often we have heard of newspapers conducting somewhat limited surveys of their fields to learn what part of the paper most pleased their subscribers, what they would prefer added, and something altogether along newspaper lines. But this survey, combining the newspaper and business interests of the city, made a hit that has attracted wide attention, and the publishers have felt it sufficiently worth while to print in the form of a booklet. We present the above very abbreviated report of the survey simply as a suggestion of its scope and value, with the possibility that some of our publisher readers may be considering similar action in their own fields.

Trying for Local Dealer Coöperation

It seems rather remarkable that one of the great harvester machinery companies should be promoting, at great expense, a plan to secure more local dealer coöperation in the matter of advertising in newspapers. One, and possibly more, of such companies, have very clever and efficient men located at different points over the country working quietly and persistently on plans to get local implement dealers to do more advertising in local newspapers. What these men want to know is how they can best get such local dealers interested and start the advertising at work. It seems to us this is the strongest testimonial as to the desirability and effectiveness of local newspaper advertising we have heard of. If immense corporations are willing to spend great sums of money to help educate the clients of local newspapers to the point of doing more advertising for implements, why should not the local newspaper publishers take advantage of the opportunity and help make

can inspect the contract and the material offered them. We hear of some very questionable methods in such business occasionally that savors more of easy money than service—and the result is injury to your own advertising business.

The Lake Forester.

THE LAKE FORESTER

[illegible]

interview your local implement dealers oftener and find out what has been offered to them in the way of advertising service, advertising cuts, rebates or credits for advertising. It may open up a mine worth working.

Did you make up a special Memorial Day page or two page advertising spread for your business men? If not, get some cuts and try it out as a Fourth of July proposition, or hook up your local ball team interest with some real business.

ing plants often find their way into high schools, temporarily, because of the indifference of local publishers who do the printing for their towns. One publisher we know of takes high school boys and girls into his office and gives them a regular outlined course of study in printing, and the students get credit in manual training at school for the work they do. Some of the best instruction received by such pupils in school comes to them through real and productive work in the printing office. It is worth while, also, to apply this idea of a special department to your local farm bureau if you do not want the agent or others to think of installing their own bulletin or paper. If publishers do not meet the demands of their field they are likely to lose control to some degree.

A forty-four hour week for printers in the country is an impossibility, or, at least, it is incompatible with good wages, which the country publishers and printers now aim to pay and continue to pay. Even the eight hour day is not observed in country shops, for the reason that help employed in such shops are not compelled to travel miles and hours to get to

The Cowichan Leader, Duncan, British Columbia.—Our compliments on an exceptionally good paper. The first page is excellent, combining in a marked degree the qualities of dignity, neat appearance and interest. Advertisements, as a rule, are overdisplayed, both as regards the number of strong display lines and the exceptional sizes of those lines. The fact, too, that extra condensed

The Denison Review, Denison, Iowa.—Your "Spring Number" is admirable. The specially drawn initial page is not only attractive but adds character to the edition and value to the advertising, suggesting at once that spring announcements of the merchants are featured. The advertisements, several of which are reproduced, are remarkable, being decidedly metropolitan in appearance, thanks to good display and the use of effective illustrations. It is an issue to be proud of. We are pleased to note that you follow the leading tenets of good printing and publishing, that you have a care for attractiveness of appearance, especially because we have been bombarded this month by publishers and printers who elaborate on the success they have had in the publishing field while disregarding the teachings of this department. We are pleased to note even greater success by publishers who rigidly follow the suggestions we have made for improvement.

E. S. OWEN, Fremont, Nebraska.—The *Herald* is attractively made up and is well printed throughout. The first page is interesting and nicely balanced.

FRANK E. ROBERTSON, Washington, New Jersey.—The *Star* is a remarkably fine paper in every way. Minor faults, correction of which would result in improved appearance, are as follows: It is not desirable to crowd all the news headings on the first page close to the top. Some of the larger headings, at least the two line heads set in twelve point capitals, should appear in the bottom half of the page in order that there will be an appearance of balance in the page as a whole and in order that the interest contributed by headings will be gained for the whole page. While the display and arrangement of the advertisements are excellent, the fact that different shapes of type are used in individual advertisements detracts materially from their appearance. The best looking paper is the one in which one style of display is standardized. We can excuse the use of different styles in different advertisements, however, but not in a single advertisement, where there should always be an effect of relationship and of unity. The wave rule borders quite generally used should be discarded and straight line rules used instead. The decorative linotype rules are far less

THE DENISON REVIEW
 THE PAPER YOU TAKE HOME
 Pages 1 to 4

SPRING NUMBER

New Notes on Men's Women's
 And Children's Apparel
 Also Late Ideas on
 Home Furnishings

Spring & Summer 1921

The Denison (Iowa) Review, for years published by G. L. Caswell, co-editor of this department, is a real newspaper now, as it was in Caswell's regime. Here is an especially drawn first page for a special number, which, as they would say in tin can alley, "cops the berries."

satisfactory than plain line rules would be. Presswork is pale on some of the pages, and there is some evidence of slur also, faults often noted when flat bed perfecting presses are used.

The Sun, Sunnyside, Washington.—The issue of your paper published by the students of the local high school is an excellent one. Doubtless it created a lot of local interest. Presswork is somewhat uneven, doubtless the result of hard rollers. The advertisements vary in quality. Some of them are very good, whereas others, for example, the half page display for the Cloud Dry Goods Company, are weak and displeasing. This advertisement is a jumble of monotonous display with no outstanding display, nothing stands out to attract attention, as in the display for the Kielsmeier Department Store advertisement on the opposite page, which is strong. The advertisement for Cline & Young could have been greatly improved if some of the space wasted around the panels in the lower sections had been used for setting the heading and the introductory matter at the top in larger type. This advertisement is not at all well whited out. The spotty border of diamond shaped units, often used, is undesirable. First, it does not harmonize with the type; second, it is displeasing; and, third, because of its great prominence it detracts from the type enclosed within it. A border should serve its purpose of classification, unification and separation unostentatiously—that is without attracting attention to itself—just as the frame about a picture must not draw attention from the picture.

The Hebron Journal, Hebron, Nebraska.—While we admire the editorial excellence of your "Golden Anniversary" issue, it is far from standard mechanically. The presswork is very poor indeed. The halftones are poorly printed, so pale and uneven that in many instances it is all but impossible to distinguish the character of the buildings illustrated. We have seen some excellent halftone printing on news stock such as you use, hence are not expecting too much when we find fault with the workmanship on yours. However, the safe plan on an edition of this character, when halftones are to be used, is to use smooth stock. Advertisements are quite well displayed and arranged, but would be more pleasing if fewer styles of borders were in use. Makeup is very poor. On one page we note three two column advertisements across the top of the page, and two across the bottom. On the facing page the second and third columns

are filled, except for a small patch of reading matter about 1½ inches deep at the top, while there is a three column, ten inch advertisement at the top of the last three columns and a two column advertisement immediately below it, leaving a patch of reading matter in the open space, isolated from the rest of the reading matter of the page. The pyramid makeup would add greatly to the appearance of your paper. Group the advertisements in the lower right hand corner of each page for just one issue, then tell us what you think of it. You will never go back to the present system—or, rather, lack of system.

O. K. FJETLAND, Lemmon, South Dakota.—The most remarkable feature of your paper is the immense volume of business done through it in a town of only 1,200 people. To increase the business almost four hundred per cent in four years, even considering the large increases in wages and materials, is quite out of the ordinary. It demonstrates real business ability and proves that the newspaper publishing business is getting better all the time. The writer can remember not so many years ago when a publisher in a town the size of Lemmon was satisfied to make a living, and when many publishers in small towns were obliged to take such minor public jobs as Justice of the Peace in order to make both ends meet. We're delighted with your showing. The paper itself is excellent and the first page is invariably interesting and attractive in appearance. While the advertisements are well arranged, and generally forceful in display, we note that they are not arranged on the pages in an orderly manner. We recommend as your next achievement the pyramid makeup, that is, that you arrange the advertisements in the lower right hand corner of each page, leaving the upper left hand corner for the reading matter. With this style of makeup followed throughout a paper the appearance is greatly improved, owing to the systematic order then prevailing. While advertisers can not all have position next to reading matter in the pyramid, the fact that the readers can finish the text of a page before being confronted with advertisements is a compensating advantage. It means that when they get to the advertisements they are more likely to give them the careful attention required for results.

FRED A. STEVENS, Hartland, New Brunswick.—It is refreshing to know you realize the *Observer* controverts many of the "pet theories," as expounded in these columns. We'll grant you the right and honor you for the success that has attended your efforts in publishing the *Observer* with the one object in view of "getting the most money out of it that we can." If necessary, however, we'll fight to the last ditch on the issue that what you term "pet theories" are cold, hard facts. You have made a wonderful record, but are you sure you could not have done just as well if you had prohibited advertisements on your first page and if you had set the advertisements in more attractive styles of type? Others have, here in the States. It is not because we place the esthetic above business that we advocate attractive, readable newspapers, but rather because we think in the great majority of instances it is good business to publish good looking papers. Our experience has shown that between competing papers, *equally well managed*, the good looking paper leads the field in ninety per cent of the cases. Furthermore, why should not a publisher have a pride in his paper, along with his ambition to make as much money out of it as possible? Do you insist that your advertisements would be less strong if set in stylish bold types than in the old fashioned, crude letters you so often employ? Do you consider that the frequent intrusion of block letters, both extended and condensed, in advertisements otherwise set in the excellent Cheltenham Bold adds to the display effect? Do you think the value of the Phillips & Pringle and Dickson advertisements in your March 31 issue is heightened because they have no borders? The fine column rule does not effectively set these advertisements apart. Honestly, now, does the effect of two strongly displayed advertisements thus running together please you? Your presswork is good. Outside the points mentioned the advertisements are satisfactory. The makeup is bad, there being no attempt whatever at order. One isolated case where success has been attained in disregard of the knowledge gained from the experience of all time is not enough to prove the weakness of that knowledge and experience.

FROM Ed Crossfield, foreman of the *Enterprise*, Livingston, Montana, we have received the following interesting letter: "I have read with interest the item you published in THE INLAND PRINTER this month and I know you don't realize the difference between the East and West. In the East the papers have their readers educated to the small headings, which I, myself, am strong for, but out here the paper that sells is the one with the big headlines. If you doubt this statement look over the *Anaconda Standard*, *Butte Miner*, *Miles City Star*, *Great Falls Leader-Tribune*, the *Helena Record-Herald* and a lot more. The *Denver Post* never has a line of eight point on the first page and the people are wild over it. If the *Enterprise* would attempt to run small headings the people would say it wasn't 'newsy' and would subscribe for the other papers. I am trying hard to make the *Enterprise* the best paper in the State. I always group the locals. I take a lot of pride in my front page, work for perfect balance and also watch my ink closely. The merchants believe in getting their money's worth of type in an advertisement and all seem to think that black type is read quicker than light face and a lot of white space. I am also strong for one series of type in an ad. If I had my say I'd discard all the black face and get a series of Cheltenham type, both in light and bold. The Cheltenham Medium is a mighty fine line for display and if I could only get the people here to believe as I do I'd be happy. About the front page again, the *Bozeman Chronicle* and the *Havre Promoter* both use twenty-four and thirty-six point heads and overdo the use of them, but their reason for doing so is the same as ours, 'to sell.' Mr. Crossfield, it can be seen plainly from the foregoing, gives a lot of thought to his work. We don't doubt the fact that there are many people who prefer a paper that is mostly headings. If it were otherwise certain papers in this country would not have as many subscribers as they do. Also, it is quite possible that there are communities and sections of the country where the people have been educated to that type of paper until the publishers now think they demand scare head makeup. However, that does not alter the case. A paper is attractive or unattractive in so far as it conforms to artistic standards and is in good taste. When we look at the crude art of the Egyptians or the Indians and realize that both were considered beautiful in their time and among the people responsible for them, we must realize that better art has developed the public taste. Art has increased the public taste as it has been improved. The people did not demand better art, they were educated to it. The same applies to newspapers, and it is the duty of the newspaper man and the printer to go farther than the people's demands. They should strive always to lift their business to a higher plane. The people will come along.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Color Mixing Guide"

Harry A. Meisenbach, Jefferson City, Missouri, has compiled and printed a valuable treatise on the mixing of colors and tints for the use of the pressman. This booklet has many points to recommend it. It is plainly written, the explanations are clear and concise. The color formulas are sufficiently exact for any one to grasp, and the color harmony tables can be relied upon to cover almost all the demands of an average pressroom. The booklet is well printed, and doubtless will be appreciated by a host of readers. It will be supplied by Mr. Meisenbach at \$1 a copy.

"News Print"

"News Print" is the title of an unusually fine specimen of typographic art recently received from the International Paper Company, New York. W. E. Haskell, vice president of the company, is the author. This volume contains a history of papermaking from the earliest times to the present day, and a detailed description of the processes used in the manufacture of news print from the time the pulp wood is harvested in the Northern forests until the finished product leaves the mill. Chapters are also devoted to the International Paper Company's woodlands and water power, and to the organization of the company. The book is printed on a high grade of heavy ivory paper and is copiously illustrated with tinted half-tone reproductions of photographs and crayon drawings. It is printed by the Bartlett Orr Press, New York city.

The Old Kansas City Dinner Club

An interesting little book, "Memories of the Typothetæ Dinner Club of Kansas City (1900-1909)," has been issued as a souvenir of the reunion dinner held on May 18, the twenty-first anniversary of the founding of the club. The author, R. B. Teachenor, has given an interesting and intimate sketch of the old club and its members, with humorous references to certain traits of individual members. During its nine years of existence the club became famous and attracted many notable visitors both in and outside the printing industry. To S. G. Spencer, of the Spencer Printing Company, is due most of the credit for this excellent piece of bookmaking, also to other members of the club who coöperated in the work.

"Here Type Can Serve You"

"Here Type Can Serve You" is the motto of J. M. Bundscho, Advertising Typographer. It is also the title of a very attractive book he has issued explaining the Bundscho service to buyers of printing. This volume gives an interesting account of the Bundscho organization, examples of type faces and specimen pages of advertising set by Bundscho, which are familiar to readers of the leading magazines. Mr. Bundscho is a strong believer in the importance of type in advertising. To quote from the book: "It should and can be as vital and dynamic in an advertisement as the artwork, layout or copy." Mr. Bundscho likes plain type faces, and

he has carefully avoided grotesque and bizarre effects. Dignified simplicity is the keynote of Bundscho typography.

"Here Type Can Serve You," published for private distribution by J. M. Bundscho, Garland Building, Chicago.

"The Master Printer's Annual and Typographical Year Book"

The second annual edition of this excellent and comprehensive reference book of the printing trade in Great Britain has been received from the publishers, Spottiswoode, Ballantyne & Co., London. The volume contains a calendar of notable dates in the history of printing, reports of various printers' organizations, numerous directories, a digest of legal matters of special interest to printers, miscellaneous information and a section entitled "Who's Who in the Printing Trade." Published by Spottiswoode, Ballantyne & Co., Limited, 1 New Street Square, London, E. C., England.

"Some Notes on Catalogue Making"

This booklet is practically a copy of an address made by Samuel Graydon before the Technical Publicity Association of New York, January 14, 1909. A new edition has been printed in response to numerous requests for copies.

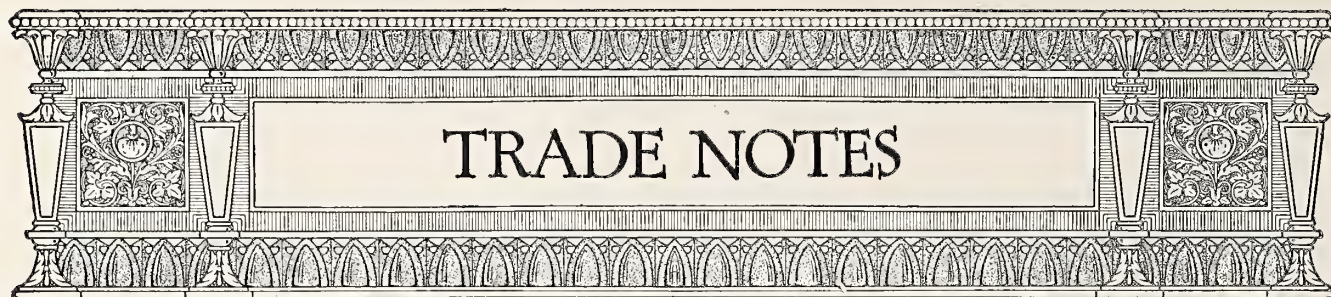
Although a period of twelve years has passed since this speech was given, its contents apply more than ever to present day conditions. Direct mail advertising has grown rapidly, and the value of the catalogue is realized more strongly than ever before. The principles set forth by Mr. Graydon are sound, and the idea of simplicity and good taste in typography has been followed by all publishers of high class catalogues. In conclusion the author emphasizes the fact that the most effective catalogues have been produced by an advertiser and a printer, having mutual confidence, getting together and producing jointly.

"Some Notes on Catalogue Making" has been published for private distribution by Wynkoop Hallenbeck Crawford Company, 80 LaFayette Street, New York city.

"Printing Inks and the Harmony of Colors"

This volume, though small, is quite comprehensive and contains much valuable information on the subject of color printing. The different varieties of inks, their ingredients and uses, are discussed in a clear, concise manner. Ten pages of color charts show the results obtained by mixing different colors. The theory of color is dealt with very briefly, as the average printer is more concerned about the practice of color printing than with theories. The author's treatment of the harmony of colors is clear and simple. The book is written in non-technical language, and can be understood equally as well by the buyer of printing as by the printer.

"Printing Inks and the Harmony of Colors," by C. W. Hackleman. Published by Commercial Engraving Company, Indianapolis, Indiana. Price, \$2, postpaid. May be ordered through The Inland Printer Company.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Annual Convention of Photoengravers

The twenty-fifth annual convention of the American Photoengravers Association will be held at the LaFayette Hotel, Buffalo, New York, June 23, 24 and 25. The business program this year has been shortened to six important topics. This will give every one a chance to be heard in the discussion of these topics. The most important subjects for discussion are cost finding and the creation of a welfare fund. Business conditions make it advisable for every photoengraver who can possibly do so to attend this convention.

Hoffman Type & Engraving Company Moves

The Hoffman Type & Engraving Company, of New York city, has moved from 71-73 Fourth avenue to larger quarters in the American Felt Company building, 114 East Thirteenth street. The concentration of all the machinery on one floor will give the Hoffman company better facilities for serving its customers. The Hoffman company is the American distributor of the products of the Karl Krause Machine Works, Leipzig.

New Era Manufacturing Company Organized

The New Era press is now manufactured by the New Era Manufacturing Company, Paterson, New Jersey. This press was formerly made by the Regina Company, New York city, but, owing to the growth of other lines of business, its manufacture was temporarily discontinued. F. J. Gubelman, president of the Regina Company, resigned to organize the new firm and continue the manufacture and sale of the New Era press. Many old employees left with Mr. Gubelman to join the new company. The New Era Company has taken over the drawings, patterns, dies, stock of parts and the unfilled orders from the Regina Company, and is now in a position to furnish all parts for New Era presses.

A Blower and Burner for Platen Presses

Among the devices listed in the Latham Automatic Registering Company's new catalogue of composing room and pressroom equipment is the Ideal blower and burner. This appliance is used on platen presses having Miller feeders attached. Its object is to eliminate static electricity and improve the quality of the work done on Miller feeders by reducing to the minimum the spoilage caused by offset. The printed sheet

passes over the burner, and when it has settled down on the jogger board the blower forces the heated air down on the face of the sheet, thereby causing the ink to dry quickly.

A Correction

Our apologies are extended to the Hickey Typesetting Company, Syracuse, New York, for an injustice done them through an error in our April issue. In an article entitled "Syracuse Firm Produces Big Linotype Job," on page 92 of that issue, it was stated that the composition of the county enrolment, consisting of 94,647 names, was produced in record time on six linotypes. As only two linotypes were used, the whole aspect of the story is altered, and the achievement of the Hickey Typesetting Company is made even more remarkable than appeared from the article.

Graduation at Indianapolis

The graduation exercises of the U. T. A. School of Printing at Indianapolis will be held on Friday, June 10, 1921. The program will consist of an inspection of the school in operation from 9:30 to 12:30, a luncheon served to all present at 12:30, and graduation exercises in the open air amphitheatre at 2:00. There will be good music and interesting addresses. This will be an excellent opportunity to visit this school, which is so important a part of the work of the U. T. A. and ought to be better known personally to the members. All Typothetae members and others interested in the school or in the general problem of education for the printing industry are cordially invited by the Committee on Education of the United Typothetae.

The Air Brush

The Photo-Miniature, No. 181, recently received, is devoted to the air brush, and should interest artists, photoengravers, lithographers, and workers in rotogravure. The possibilities of the air brush in experienced hands is almost unlimited. In rotogravure, for instance, where re-etching of the copper roll is not practicable, the effects must be obtained in the negative and positive. How valuable would be the air brush in softening the shadows and strengthening the high lights, with the contrary effect in the positive. Some inventor will make an air brush of glass or other ware that is acid proof, and then photoengravers will have a handy tool for re-etching both zinc and copper plates. Tennant & Ward, 103 Park avenue, New York city, are the publishers.

Byron E. Brown Passes Away

The printing and allied trades lost a man prominent in the designing and development of labor and time saving machinery when Byron E. Brown, secretary and factory manager of A. G. Burton's Son, Inc., passed away on April 8 after an illness of twelve days. Mr. Brown had been active in the manufacture of printers' and bookbinders' machinery for the past ten years, and was a life member of the Hamilton Club, of Chicago.

A Distinctive Folder

An attractive mailing piece has been issued by the Cleveland Folding Machine Company, Cleveland, Ohio, to supplement the company's magazine advertising in a campaign to help printers sell more direct advertising. This folder is an excellent example of the attention value of unusual and distinctive folds which can be made on the Cleveland folding machine. Sets of folded dummies have been prepared, which will be distributed by the company.

A Useful Chart

A chart containing much useful information for printers and engravers has been received by *THE INLAND PRINTER* from the author, William Henry Baker, Advertising Agent and Consultant, Cleveland, Ohio. Although the chart is small, the size of the sheet being 13 by 16 inches, it contains a great deal of useful material, such as sizes for cuts for newspaper and magazine use; number of words to the square inch in different sizes of type; the number of sheets that can be cut economically from standard book and cover sizes for various sized booklets and circulars; the relative adaptability of printing plates, papers, inks, etc., and several other equally important subjects. The chart is being issued by The Eclipse Electrotyping & Engraving Company, of Cleveland.

British Printers Want American Equipment

British printers are anxious to expand their business and need much new equipment. There is an excellent market in Great Britain for printing machinery and supplies of American manufacture. The managers of Fry's Metal Foundry, 25-42 Holland street, Blackfriars, London, S. E. 1, have announced that they are anxious to get in touch with American manufacturers of printing machinery and supplies who are interested in entering the British market.

Roderic C. Penfield Dies in Japan

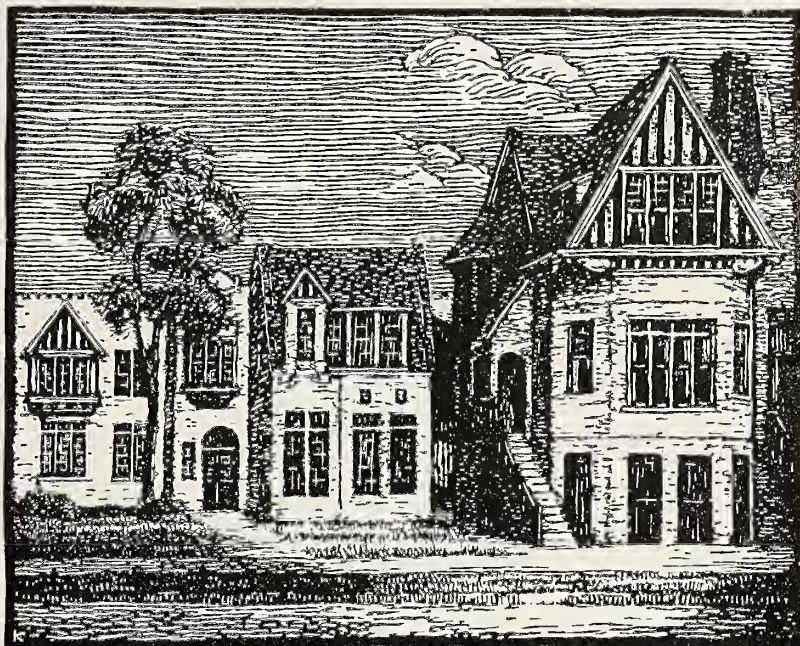
Roderic C. Penfield, proprietor and editor of the *World Salesman*, a trade publication of Yokohama, Japan, died suddenly at his home in that city on April 2. He was fifty-five years old.

For the last twenty years Mr. Penfield had been actively engaged in editorial work. In New York city he held responsible posi-

tions on the staffs of several of the leading publications, notably the *Tribune*, the *Sun* and the *Evening Mail*. For two years he was managing editor of *Harper's Weekly*. In 1914 he established the *Opera Magazine*, which was discontinued in 1916 owing to war conditions. For two years Mr. Penfield was dramatic critic of the *Evening Mail*, and for the two years prior to his going to Japan he published the *Greenwich Village Spectator*, a neighborhood newspaper devoted to the doings in the Bohemian section of New York city. He went to Japan last year as owner and editor of the *World Salesman*.

purchased at a cost of \$57,500. Clark and Walcott, architects, saw the possibilities of the house, stables and coachman's quarters of the old estate, and Bertsch & Cooper's dream studio assumed definite shape.

The remodeled buildings contain studios for craftsmen of all kinds in the printing art. The lawn and garden, shut off from the outside world by a high wall with mas-



New Home of Bertsch & Cooper.

tions on the staffs of several of the leading publications, notably the *Tribune*, the *Sun* and the *Evening Mail*. For two years he was managing editor of *Harper's Weekly*. In 1914 he established the *Opera Magazine*, which was discontinued in 1916 owing to war conditions. For two years Mr. Penfield was dramatic critic of the *Evening Mail*, and for the two years prior to his going to Japan he published the *Greenwich Village Spectator*, a neighborhood newspaper devoted to the doings in the Bohemian section of New York city. He went to Japan last year as owner and editor of the *World Salesman*.

Chicago Typographers Move to Picturesque New Home

Believing that beautiful surroundings are conducive to the production of the best in art, Bertsch & Cooper, typographers and art counselors for advertisers, have moved from 59 East Van Buren street to a more picturesque home, which is located at 15 East Huron street, Chicago.

The new home of Bertsch & Cooper is the realization of plans formed several years ago by Fred S. Bertsch and Oswald Cooper while on a European tour. They received the inspiration from a visit to the old Plantin print shop in Antwerp and resolved to have, as soon as possible, an appropriate setting for their artistic labors.

Fate in the form of an increase in rent crystallized their more or less uncertain plans into definite action, and the Eliza Porter estate at 15 East Huron street was

sive gates, will be used as an outdoor studio. The quaint, medieval balconies, arches and stairways are settings for posed models. The new buildings provide some 9,000 feet of floor space for a staff of fifty persons, consisting of designers, typographers, painters, illustrators, photographers and other craftsmen. The cost of remodeling the buildings is approximately \$35,000.

The Late John D. Rerick

News has reached us of the death of John Defrees Rerick on March 4. He was born at La Grange, Indiana, July 1, 1860. He was the second son of Dr. John H. Rerick, a surgeon in the Civil War. He received his education in the public schools of La Grange, after which he learned the printing trade in the *La Grange Standard* office, then owned by his father. Later he and Joseph S. Conlogue established the *Kendallville Sun*.

In 1902 he accepted a traveling position with Barnhart Brothers & Spindler, remaining with that company until 1909, when he returned to Kendallville and became owner of the *News-Sun* plant, which he improved with modern equipment. After a little over a year he sold out and took charge of the Chicago office of the Challenge Machinery Company, where he remained until failing health caused him to retire from active life.

Mr. Rerick was well known to the printing fraternity of the Middle West. He was public spirited, a good printer, a capable editor and a successful salesman, and was highly regarded by all who knew him.

The Superior Estimating Chart

A convenient chart for determining the size of type to fit a given space where typewritten copy is furnished has been published by the Superior Typesetting Company, 732 Federal street, Chicago. At the top of each page of the book is a specimen sentence of typewritten copy. This sentence is seven inches long, and the pages are ruled vertically into columns one inch wide, which are subdivided by lighter rules into columns, each one pica in width. The specimen is shown set in a great variety of type faces, and from this chart it is easy to determine whether the same matter will make more or fewer lines when set in any size of type than it does in the original typewritten copy. The specimen lines give a wide range of type faces to choose from and make it easy to select the type best adapted to the requirements of the work. A price of \$1.10 a copy has been placed on this chart.

Oscar Roesen, Dean of Press Builders, Passes Away

Oscar Roesen died suddenly on May 14, after being with R. Hoe & Co. for forty-eight years. He was called the "Dean of the trade," for he had lived from the days of the old "Lightning" press of Hoe's, when the type was secured in curved "turtles" on the several cylinders of the press, and the sheets were hand fed, remaining with the Hoe company through all the developments of stereotyping and web perfecting presses until the day before his death, when he was at the office.

Roesen was known all over the world as the greatest authority on the mechanism of newspaper and magazine presses, as producers of enormous editions. At the age of sixteen he began in Hoe's factory as an apprentice machinist, so that he knew the purpose of every bolt, cog and screw in a press. When the great newspaper publishers of Europe, and from places as far away as Australia, visited America, Oscar Roesen was one man they wanted to consult. There appeared to be no problem in press building that he could not visualize quickly nor no difficulty he could not surmount by his persistency. He was first vice president and general manager of R. Hoe & Co. when he passed away. He left a wife, one daughter and two sons. One of his sons, Oscar, Jr., is with the sales and engineering department of the Hoe company.

Display Composition Featured at Linotype Exhibit

Among the interesting exhibits at the recent conventions of the American Press Association and the American Newspaper Publishers' Association, held in New York city, was that of the Mergenthaler Linotype Company. The exhibit this year was built around the idea of machine display composition. Over one of the entrances to the room was a greatly enlarged reproduction of a linotype display slug, and enlarged photographs of various models and their particular features were also shown. A series of attractive wall panels contained many specimens of correct display matter produced by linotypes in different composing

rooms. Another interesting feature of the exhibit was the showing of the Chinese keyboard recently adapted to the linotype, together with a font of Chinese phonetic character matrices and slugs cast from them. By this new system, Chinese thought may now be transmitted through the medium of only forty characters.

Philadelphia Printers' Supply Salesmen Organize

The Printers' Supply Salesmen's Guild of Philadelphia was formally organized on April 21. One hundred and twenty-five salesmen of printers' supplies were present, and all were enthusiastic about the organization of the guild. A constitution was adopted, officers elected and a program of mutual helpfulness planned. The following officers were chosen to conduct the affairs of the new guild: President, E. D. Berry, Lanston Monotype Machine Company; vice president, R. L. Stevenson, Cline Electric Company; recording secretary, John Farnsworth; financial secretary, Milo E. Hayes, Babcock Printing Press Manufacturing Company; treasurer, Thomas J. Curry, D. L. Ward Paper Company. The Board of Governors consists of: John P. Deal, John P. Deal Paper Company; E. A. Roberts, Cleveland Folding Machine Company; R. M. Sullivan, R. W. Hartnett Company, and H. F. Dixon, Harris Automatic Press Company.

The following delegates from the New York guild were present: President Charles A. Dresser; C. R. Beers, New York representative of *THE INLAND PRINTER*; M. F. Lewis, M. R. Alexander, James Roberts, William R. Joyce, Charles C. Walden, Jr., Stanton Mott, James L. Beck, Frank X. Smith and Walter Robbins.

A New Hand Dater

A new hand dating machine has recently been announced by The Roberts Numbering Machine Company, 694 to 710 Jamaica avenue, Brooklyn, New York. It is known as the Roberts Model 66 "Midget" dating machine. The particular features of this machine are its compactness, smallness and lightness, as well as its positive inking qualities, which are secured by having the pad swing of the machine geared directly to the housing containing the wheels. This method of gearing assures a light, smooth action at all times, as well as positive inking of the characters. The machine is only $3\frac{3}{4}$ inches high by $1\frac{1}{4}$ inches in width, and weighs only five ounces. The wheels are of a nickel-bronze composition, consequently rust proof, and are finely engraved, giving a large, clear, bold impression. There are only twenty-one parts in the machine and it contains only two screws, so that there is nothing to get out of order and cause trouble. This is an addition to the more than seventy other models which are manufactured by the Roberts company.

Eastern Type Company Moves

The Eastern Brass & Wood Type Company, 71-73 Fourth avenue, New York city, has moved to larger and more convenient quarters at 114 East Thirteenth street.

Optimists in Printing Ink

Sinclair & Valentine Company, ink manufacturers, are optimists as to future business and they are proving their faith by deeds. The growth of this company during the past thirty years has been phenomenal. They began right. The partners were practical inkmakers determined to manufacture only high grade inks. Governed by correct business principles and driven by a human dynamo, as the late Frank McD. Sinclair proved to be, they could not do otherwise than succeed.

The present head of the company, E. Sinclair, has given over thirty years of his life to the ink business and has gathered around him a staff of trained men in every department of the manufacturing end, together with capable representatives in charge of branch offices in the principal cities. Even in public life few men have as extended an acquaintance as "Ed." Sinclair. He has friends in the printing trades because he deserves them.

This company's faith in the future of the printing business in this country is so strong that they have taken advantage of the temporary summer lull in trade to erect a new factory which will give them about 68,000

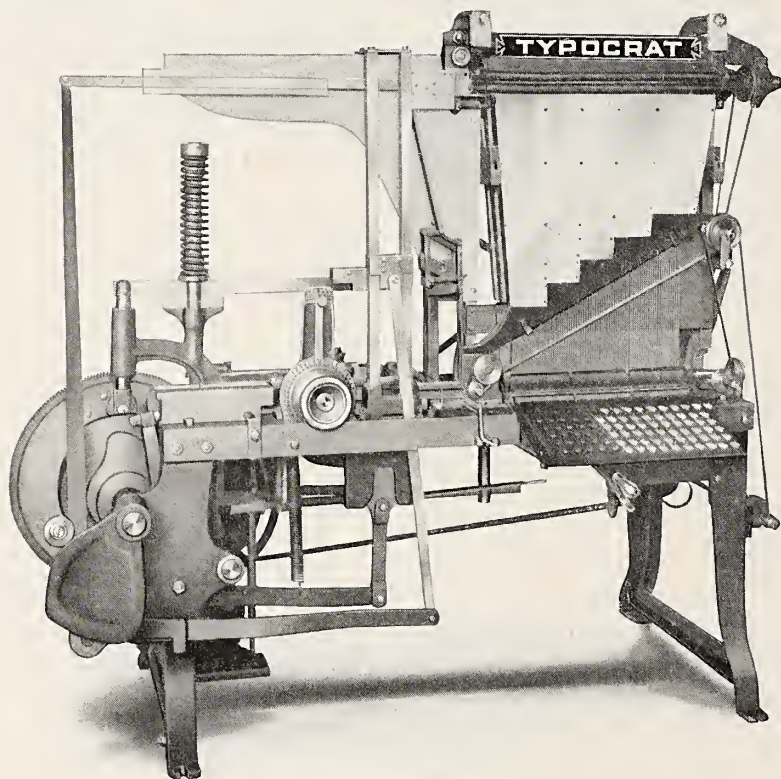
611 West 129th street. Those who are taken through their great plant can now witness the manufacture of inks from the making of the dry colors down through the mixing, grinding and delivery of the inks ready for the press.

A New Typesetting Machine

A new typesetting machine, the American Typocrat, has recently been invented by A. F. Osterlind and F. C. Damm, of St. Paul, Minnesota. Mr. Osterlind is president of the Osterlind Printing Press & Manufacturing Company, St. Paul. The typocrat is a line casting machine using standard matrices. Borders, ornaments and metal furniture up to seventy-two point can be cast on it. The inventors of the typocrat claim that it performs its work smoothly and quietly, and that it will sell for about half the price of other typesetting machines. An illustration of the typocrat is reproduced on this page.

The Cutler-Hammer System

"The Cutler-Hammer System — Safest in the World" is the title of a sixteen page booklet with a two color cover, recently published by the Cutler-Hammer Manufacturing Company, Milwaukee and New



The Typocrat.

square feet of additional floor space. This up to the minute building is at 604 to 612 West 130th street, New York city.

The company's chemists, after persistent and intensive laboratory experiments carried on since the beginning of the Great War, claim to have mastered the intricacies of dry color making so as to be independent of foreign products. In their new factory they purpose to increase the lead they now hold in color making so that their inks will continue to be purely American products. Visitors have always been welcome to their factory at 11 to 21 St. Clair Place, formerly

York. The booklet illustrates and explains the new line of control apparatus recently developed by this firm for use with high speed newspaper presses. The control equipment has been so designed that visual and audible signals are given before the press can be started. These signals warn the men working around the press, so that the machinery will not be started unexpectedly. All movements of the press are controlled from conveniently located push button stations. The booklet also describes briefly the C-H dispatch conveyor for conveying folded papers from the press to the

mailing room; the electric news bulletin, which announces news in bulletin form simultaneously at several different points under control of one keyboard; the C-H automatic paper splicing machine, which splices news printing paper without marring the printing sheet; the Type H drive for paper calenders; electric linotype and monotype pots; and heating equipment for matrix beds.

First Meeting of the Fourth District Typothetæ

A large attendance marked the first meeting of the Fourth District Typothetæ which was held in Baltimore, Maryland, on April 15 and 16.

Among the speakers were Noble T. Praigg and William John Eynon, of the United Typothetæ of America. Mr. Praigg's speech "Why Printers Should Advertise" was published in the May issue of *THE INLAND PRINTER*. Resolutions were passed condemning any decrease in working hours, and advocating the establishment of the "long price list" of paper. The object of vocational training in penal institutions was commended, but it was urged that in the printing department such training be limited to the elements of the art. The "Baltimore Plan" as outlined by Edward B. Passano, of Baltimore, was heartily endorsed. This plan proposes an organization to include employer, employee and public where these three may meet on common ground for the good of the industry.

C. D. Traphagen Honored

On the evening of April 21 a very enjoyable and noteworthy banquet took place at the Sherman House, Chicago. The guest of honor was C. D. Traphagen, of the State Journal Company, of Lincoln, Nebraska. Mr. Traphagen was formerly president of the United Typothetæ of America, and for nearly a quarter of a century was an officer and member of the Board of Directors of the Coöperative Lithographers' Association. Last November he resigned as president of this latter organization and asked to be relieved as a director. It was then decided by the members that some mark of their esteem should be shown. At the banquet a set of resolutions, engrossed in colors, was presented, as well as a handsome gold watch, chain and knife. The president of the association, A. B. Lewis, of St. Louis, was in the chair. After dinner, Harvey G. Milliken, of Omaha, asked the guest of honor to accept, as a mark of the high esteem in which he was held, the gifts which had been cheerfully subscribed for by the members. Mr. Milliken spoke of Mr. Traphagen's desire at all times to do anything he could for the advancement of the profession, and wished him many years of continued prosperity and good health. Mr. Traphagen made a feeling reply, thanking the members for their handsome gifts. He traced the history of the organization and emphasized its value to the members in the coöperative and mutual spirit it has developed. Mr. Traphagen was one of the founders of the organization and has devoted a large amount of time to every phase of the activities of the organization, which is coöperative in all its branches.

"The Census Takers of Industry"

To meet the insistent demands from busy men in every branch of industry for information as to the possibilities of automatic counting machines, The Root Company, Bristol, Connecticut, for thirty years pioneers in the manufacture of counting machines, have compiled a very complete book called "The Census Takers of Industry." This book is replete with suggestions and abundantly illustrates the ability of these little machines to remove the human element from various counting operations. Copies will be sent on request to the readers of this journal.

Standard Cost System Adapted to Newspapers

At a recent conference between F. W. Fillmore, U. T. A. supervisor of accounting, and Henry P. Porter, chairman of the Educational Committee, a system of cost finding for the use of newspapers was formulated, being an adaptation of the Standard cost finding system. This cost finding plan will meet the particular requirements of the commercial and newspaper office. There have been prepared two cost finding forms which will be included in the Standard cost finding set, Form 2-N, newspaper individual order summary, and Form 9-H N, summary of department costs for month.

The Form 2-N, newspaper individual order summary, is practically the same in operation as the Standard individual order summary, Form 2. There will be shown the direct items for advertising and news under their respective costs. The prorated items are carried under advertising and news costs on the basis of running inches of each. The total cost, not only of the issue and of news and of advertising, but the cost of advertising per running inch as well, is obtained.

To the Form 9-H N, summary of department costs for month, there has been added a column for summarizing the newspaper expense consisting of all newspaper expenses, such, for instance, as editorial and news features, circulation and mailing, solicitation and incidentals. The total newspaper expense becomes a percentage of the cost of completed work (the same as selling expense in commercial offices), and is prorated to the cost of advertising and news on the basis that each bears to the cost of completed work on Form 2-N.

Notes from U. T. A. Headquarters

Arrangements have been completed for the annual meeting of the Michigan Typothetæ Federation on June 23, 24 and 25. The sessions will be held at Gratiot Inn, five miles from Port Huron, where a flat American rate prevails. The entire hotel has been reserved for those who will be present at the convention.

Plans are being made for the next meeting of the Fourth District Typothetæ Federation, which will be held at Washington, D. C., September 9 and 10. At the last meeting of the Federation, held at Baltimore April 15 and 16, Oscar T. Wright, president of the Typothetæ of Washington, extended an invitation to the meeting, which was taken under consideration by the Executive

Committee and later accepted. An account of the Baltimore meeting will be found in the May *Typothetæ Bulletin*.

The Tariff Printers' Society of America, through its president, H. B. Evans, of New York, has made formal request for recognition as a division of the United Typothetæ of America. The Executive Council, at its last session, granted this request, adding one more branch to the activities of the Department of Specialized Branches. The affairs of the new division will be directed by Frank M. Sherman, director of the Department of Specialized Branches.

Members of the International Trade Composition Association doing business in the Mississippi Valley met in conference at the Hotel Muehlebach at Kansas City on April 22 and 23. Representatives of approximately fifty trade composition plants were present. Resolutions opposing the introduction of the forty-four hour week and a practice of the International Typographical Union whereby closed shop trade composition plants are restricted in the sale of their product to printers, were adopted.

The annual conference of the Wisconsin State Franklin Club will meet at the Hotel Pfister, Milwaukee, June 17 and 18. The whole of the first day and the morning of the second will be spent in the transaction of business. The afternoon of the second day will be given up to the annual picnic of the Milwaukee Typothetæ. J. G. Wallace, director of the department of field operation, U. T. A., and J. Walter Strong, U. T. A. field secretary for Wisconsin, will address the convention on the Wisconsin plan. Among others there will be addresses by M. C. Rotier and W. G. Penhallow, of the Milwaukee Typothetæ.

Two New Photoengravers Enter Field

May Day, 1921, marked the entrance of two new firms into the photoengraving field — The Associated Engraving Company, 347 Craig street, West, Montreal, Canada, and the Equity Photoengraving Corporation, 501-511 Seventh avenue, New York city. These two firms are among the best equipped plants, both having been installed under the supervision of Adolph Hess, of the F. Wesel Manufacturing Company, Brooklyn, New York.

George W. Collins Joins Swenarton & Salley

George W. Collins, formerly with the Typographic Service Company, is now a member of the firm of Swenarton & Salley, "Producers of Good Printing," 350 West Thirty-eighth street, New York city. Mr. Collins has had twenty years of experience in the printing and advertising fields, and in his new association he will be of much assistance to customers of Swenarton & Salley in planning advertising literature and printing.

Monitor Controller Company Opens Cleveland Office

The Monitor Controller Company, of Baltimore, Maryland, manufacturers of the Monitor system of automatic control for motor driven apparatus, have established a Cleveland office at 420 Permanent building, in charge of Robert Notvest.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 67

JUNE, 1921

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Well-established printing business located in thriving industrial city in northern Ohio; national reputation for high-grade work; medium size plant with modern equipment; a paying proposition which could be greatly developed by two or three practical men; present owners desire to devote entire time to advertising business; no labor trouble; will bear close investigation. C 393.

BUSINESS OPPORTUNITY for ambitious electrotypist; parties in live Middle West city needing electrotype facilities, including wax engraving, will make it possible for man who knows electrotype business thoroughly to establish plant on basis permanent and profitable to him. Write stating qualifications. Inquiry will be treated in strict confidence. C 382.

WANTED — One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBK CO., Chicago.

FOR SALE — A good job plant, only one in growing city of 14,000; \$18,000 business last year; a bargain for quick sale. For particulars, address PRINTERFACE, General Delivery, Warren, Ohio.

FOR SALE — Half interest in good platen job shop, located in Los Angeles; inventories at \$7,500; business averages \$2,000 per month; details on application. C 399.

FOR SALE

FOR SALE — New and overhauled machinery for printing, binding and cutting and creasing; cylinders 16 by 21 up to 50 by 74; new and overhauled Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton type and electrotype cabinets; stone frames; 55-inch Kent Old Style semi-auto power cutter; 25 by 32 Potter self-inking proof press with feed board and grippers; 14 by 22 late style 6-C Thomson press, also other 10 by 15 and 13 by 19; 14 by 22 Universal and Colt's presses; 13 by 13 Blackhall hand stamper; 39 by 53 late style Miehle two-revolution press; large stock used Challenge and Latham hooks and blocks; 24-inch paper punch. Tell us your wants and machinery or outfit you have for sale. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone: Barclay 8020.

WE HAVE FOR SALE one Dexter Pony circular folding machine; will fold 6 by 9 inch to 14 by 20 inch; floor space 3 by 3 ft. 6; shipping weight, 1,200 lbs.; hand feeding; equipped with two right angle and one parallel as used for regular letter-fold folding; delivery in packer box in the rear of machine; can also fold 16 page, three fold booklets delivered from underneath of third fold into packer box; adjustment to any or either fold is easily and quickly made. C 395.

FOR SALE — Three modern style Miehle presses, size 39 by 53 bed, combination delivery, four form roller; these presses have been used on highest grade of work only, run slow and guaranteed to do first-class printing and to register; can demonstrate and accept order for prompt shipment; very low price for quick sale. Wire or write. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE — Model C. C. 14 by 20 Autopress manufactured by Fastpress Company, 2638-2640 Park av., New York city; machine has barely had varnish worn off, having been used so little; positively a money-maker for any shop that has work to keep it going; forced to sell to make room; will give purchaser benefit of forced sale price. NEWS DEMOCRAT, Belleville, Ill.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border, 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third st., St. Louis, Mo.

BUT ONE OPERATION — In figuring stock if you have a printer's Ready Reckoner, to ascertain cost of 310 sheets of 29½ lb. stock at 13¾ cents per pound, simply multiply 8.11 by .31; the Reckoner does the rest, post-paid, 50 cents. Sample pages on application. FITCH BROS., Central City, Neb.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—No. 1 linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; \$1,100 cash. **GROSS TYPE-SETTING & FOUNDRY CO.**, 118 N. Third st., St. Louis, Mo.

FOR SALE—About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars, address **WESTERN PRINTING MACHINERY CO.**, 1214 Pine st., St. Louis, Mo.

PRINTERS, ATTENTION—For sacrifice, several large modern "Optimus" two-revolution presses, Pony Miehle press, Model 5 linotype machine, 60-inch Auto, Dexter paper cutter, large pinking machine and fifty-four wheel truck. C 258.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send stamp for sample, prices, and free booklet "How to Save Money in the Composing Room." **HADDON BIN LABEL CO.**, Haddon Heights, N. J.

FOR SALE—1 Colt's Armory press, 13 by 19; 1 Golding press, 10 by 15; both relatively new; also 1 Chandler & Price press, old but in good condition. **WHEELING NEWS LITHOGRAPH CO.**, Wheeling, W. Va.

FOR SALE—Autopress, size 11 by 17, in excellent condition; has automatic feeder or can be set by hand; used by private plant which has no further use for same; exceptional bargain. C 390.

K. LINOTYPE, two magazines, A-1 condition; now used on book and general job work; will sell or exchange for C. O. P. Gordon with Miller feeder. **SUTHERLAND PRESS**, St. Thomas, Ont.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal st., Chicago.

FOR SALE—Three Autopresses in good operating condition are offered at sacrifice prices; prompt action essential. C 400, care The Inland Printer, 41 Park Row, New York.

FOR SALE—One 44 by 62 inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. C 319.

FOR SALE—One 2-revolution Lee cylinder press, 24 by 36, capacity, 1,800 per hour; nearly new. **PARKIN PRINTING & STATY. CO.**, Little Rock, Ark.

OPTIMUM No. 7 FOR SALE, bed 36 by 52, 4 form rollers, good condition. **MILBURN & SCOTT CO.**, Beatrice, Neb.

FOR SALE—Cross feeder for 29 by 41 Miehle, Curtis steel die press, 3 h. p. D. C. motor and controller. C 350.

FOR SALE—Brass-lined wooden storage galleys; cheap. **SOUTHERN AGRICULTURIST**, Nashville, Tenn.

LINOWRITER, a writing machine with slug-caster keyboard. **EMPIRE TYPE FOUNDRY**, Buffalo, N. Y.

FOR SALE—Printing press, 45 by 62, two revolutions; price, \$800. **BOX 157, Xenia, Ohio.**

HELP WANTED

Artist

ARTIST with creative ability, good on layouts and good color sense; we also want a good retouch artist. C 337.

Composing Room

WANTED—Composing room foreman; monotype keyboard operator; pamphlet bindery foreman experienced on Cleveland and Brown folders; also several compositors on fine work. We operate a strictly open shop on the Golden Rule basis; Rochester is one of the finest cities in the East. A real opportunity for permanent connection is offered to men of character, energy and ability. **THE DUBOIS PRESS**, Rochester, N. Y.

PRINTER-PRESSMAN—Practical working foreman wanted in private plant of nationally known manufacturer located in the city of Pittsburgh, Pa.; an elegant opportunity is offered the man who knows practical composition and presswork, both black and color, also pamphlet binding; one who has been trained in a country printery preferred. Write full particulars in first letter, giving age, references and salary expected. C 381.

WORKING FOREMAN—A first-class job printer who understands stone work and high-class job composition to act as working foreman in medium-sized plant doing all kinds of catalog and general job printing; must understand his business thoroughly; union shop; a good position to the right man. Give experience and all information. C 394.

FOREMAN—One who can lay out and execute work and direct others in composition; unusual opportunity for man of right caliber; located in city of seventy thousand in southern Michigan. In answering, give full particulars, sample of work and salary expected. **BOX 81, Saginaw W. S., Michigan.**

WANTED—High-grade combination monotype operator; permanent; good working conditions. **POWERS-TYSON COMPANY**, Grand Rapids, Mich.

WORKING FOREMAN—Who can design and execute effective printing and take charge of composing room details; medium-sized plant in central Wisconsin of 8,000; pleasant working conditions with progressive firm; good opportunity for a live man who wants to advance; send samples of work and names of two former employers. C 321.

JOB PRINTER—A first-class all-around job compositor; one who can operate linotype preferred; good wages and a permanent position to man who can qualify, but he must be able to make good; union office, medium sized city in Michigan. Give full details and experience in first letter. C 392.

WANTED—First-class job printer; must be A-1 color man and have executive ability to foremanize office; job is permanent to right party; southern California; state wages expected and give references. C 388.

WANTED—English-German linotype operator; ideal working conditions; steady position; no labor troubles; wages, \$40 per week. **WARTBURG PUBLISHING HOUSE**, Waverly, Iowa.

COMPOSITOR-FOREMAN—We have a good position to offer the right man in a medium-sized up-to-date plant specializing in catalogue work. **WIL-LARD PRESS**, Boonville, N. Y.

LINOTYPE OPERATORS—Opportunity offered for men who want to get up speed; steady position, good wages; non-union. **THE INTELLIGENCER**, Lancaster, Pa.

AD COMPOSITORS—Steady position, good wages; non-union. Apply, giving references, **THE INTELLIGENCER**, Lancaster, Pennsylvania.

PRINTERS—Monotype makeup men for day and night shift. **GEO. BANTA PUBLISHING COMPANY**, Menasha, Wis.

Estimator

WANTED—An experienced man for estimating job printing and binding. **LOWMAN & HANFORD CO.**, Seattle, Wash.

Layout Man

EXPERT TYPOGRAPHIC LAYOUT MAN WANTED—Leading Philadelphia printing house with finely equipped Art Department requires the services of one or two experienced typographers to make working layouts for booklets, catalogues, folders and other high-class commercial printing; complete series of all good type faces; fine opportunity for men of taste, initiative and accurate ability in the proper use of type. Write fully as to qualifications and experience. All replies treated confidentially. C 386.

Managers and Superintendents

WANTED—Superintendent by large manufacturing stationer, situated in Texas, that does a large commercial lithographing, blank book and printing business; must be capable of running factory and estimating on all kinds of work; good situation for the right party without union affiliations. C 385.

Pressroom

WANTED—A good position, with a real future, awaits a combination cylinder and platen pressman capable of getting high-class production, in a small size pressroom; must understand Dexter and Miller feeders; located in the best home city on the Pacific Coast; union. C 387.

Production Manager

HAVE YOU HAD at least four years' experience in a printing plant so that you are competent to estimate on jobs? Do you know paper stocks well—type faces and layout—and plates? Would you like to supervise the printing in the Production Department of a New York State advertising agency handling some thirty national accounts? We are not making rosy promises, but do agree to provide a lot of good hard work and a fair salary to a man who wants to live in a town of about 100,000 population and who is interested in advertising printing. Give full experience and details in your first letter. C 396.

Proofroom

PROOFROOM FOREMAN—Man possessing real ability as a printer and capable of producing results in large proofroom; must be good executive and acquainted with best grade of book and catalogue work; non-union; state age and places worked in first letter. C 389.

Salesmen

MANUFACTURER of newly patented and very high-grade saw-trimmer desires high-grade sales agents who are now calling on printing and allied trades to take over exclusive territory for sale of this machine; this machine is so very superior to all others on the market that it will in time sell itself; state present connections, territory, references, etc., in first communication; confidential. C 401.

WANTED: SALESMEN—To sell highest quality product of the largest commercial art, photoengraving, electrotyping, nicketytyping and color process printing plant in the South; excellent territory now open, commission basis. Apply to **JACOBS & COMPANY**, Graphic Arts Division, Clinton, S. C.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

WANTED—A salesman who is well acquainted with the printers outside of New York to handle as a side line the best Gold Ink on the market; a liberal commission to the right man. Write or phone EDWARD C. BALLOU, 122 E. 25th st., New York. Phone 6260 Madison Square.

WANTED—Salesmen calling on the printing trade to introduce a quality line of printing inks; liberal commission; mention territory covered. FRANK LEBOUTILLIER, Treasurer, 41 East av., Newark, New York.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

LINOTYPE INSTRUCTION—Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York.

MISCELLANEOUS

WANTED—Superintendent, experienced job compositors, linotype operators, makeup and lockup men, bindery foreman, rulers, forwarders, finishers; one of the oldest and best known houses in the South; open shop, 48 hours; permanent positions. Correspondence invited. THE R. L. BRYAN COMPANY, Columbia, S. C.

DESIGNS FOR SALE—35 very attractive designs for Christmas cards, with plates; a splendid opportunity for printing house to establish a good business that will keep presses busy during slack time; additional designs furnished if desired. C 391.

WANTED—Advertising stickers and gummed labels to sell to business men. G. EDWARD HARRISON, Agent, Baltimore, Md.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, many years' experience as blankbook forwarder and finisher and stamper; familiar with all bindery work; good "Cleveland" operator; wages, \$45; no scabbing; can invest; small Western town preferred. C 397.

SITUATION WANTED by A-1 blank book and job finisher, forwarder; 20 years' experience; executive ability; state wages, hours; small shop preferred. C 181.

BINDERY FOREMAN, with good executive ability, competent in all branches, familiar with machinery, wants position with good printing house. C 228.

PAPER RULER would undertake commission for selling binders' supplies New Zealand, Australia, South America or China; references. C 366.

SITUATION WANTED—Bindery foreman; understands machinery; 16 years' experience; in answering, state size of bindery, etc. C 317.

PAPER RULER seeks steady position; first-class; would consider partnership. C 380.

Composing Room

POSITION WANTED by ambitious all-around printer; linotype machinist operator, having city and country experience; good executive; desires to hear from interested party. Tell conditions and wages in first letter. C 404.

FIRST-CLASS union job compositor desires position to take charge of shop in eastern Pennsylvania, New York, New Jersey or New England States. P. O. BOX 515, Pittsburgh, Pa.

Managers and Superintendents

PRINTER-EXECUTIVE, with 18 years' experience, most of that time as owner-manager of country newspaper and job shop, some experience in Chicago shops, now printing instructor in Chicago school, will be at liberty after June 20; age 37, height 6 feet, weight 190, in perfect health; non-union. C 175.

SUPERINTENDENT—Experienced executive accustomed to best grade of printing, thoroughly experienced and a result-getter; systematic, neat; character above reproach; small or medium-sized city preferred. C 383.

SUPERINTENDENT of plant by a high-grade printer; full knowledge of business in all details; desires connection with firm needing executive of proven ability. C 264.

Newspaper

YOUNG WOMAN, college graduate, with three years' house-organ and community magazine experience, desires magazine or newspaper position, preferably one involving feature writing; references. C 384.

Pressroom

CYLINDER PRESSMAN wants situation; first-class; A No. 1 on halftone work; capable of taking charge of pressroom; go anywhere; am a married man and a steady worker; references. C 398.

PRESSMAN—A competent cylinder and rotary pressman of Chicago desires to locate in a smaller city in the West or Middle West; capable of taking charge. C 403.

SITUATION WANTED by a good cylinder pressman, capable of taking charge; can furnish best of references if necessary. C 269.

WANTED TO PURCHASE

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 8020.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED—An Automatic card printing press; must be in A-1 shape and reasonable. SIDNEY MULTIGRAPH SHOP, Sidney, Ohio.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED TO PURCHASE—Engraving plant. Give details and spot cash price. HERALD, Bellingham, Wash.

WANTED—Meisel rotary sales book press; state full particulars and lowest price. C 373.

WANTED TO PURCHASE—Will pay cash for 74-inch Miehle press. C 402.

BUSINESS DIRECTORY

Advertising Service

HOWARD HANNEGAN, 2003 Lamont avenue, McKeesport, Pa., writer of advertisements for printers. Direct-mail and newspaper. Member I. T. U.

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypes' and Stereotypes' Machinery

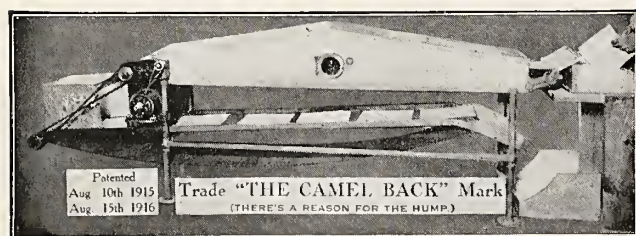
HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.



EMBOSSOGRAPHY

TRADE MARK

The art of producing flexible and permanent embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotyping metal directly from drawings made on Kalko-type Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-703 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston. 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.

44 and 48 Hour Weekly Wage Tables

Arranged by 6 minute periods 1 to 1,000

5c PER WEEK TO \$83.95 \$4 00 EACH

An Hour Cost Table Free.

Write Decimal Unit Pub. Co., P. O. Box 934, Salt Lake City, Utah

Become a "Swift"**Free Book Tells About This New Easy Way in Linotyping**

As you yourself know, "Swifts" can go out and get better jobs than "dubs"—and are qualified to KEEP them. No matter whether you are an apprentice, a machine operator, a compositor, or whatever other printing job you now hold, you can easily become a "swift" in Linotyping, Monotyping, or Intertyping. Through a wonderful new system you can quickly train yourself, at home in spare time.

New Thaler System not only includes amazing course of quick-result home-study lessons but also the famous Thaler Keyboard, owned, patented, and controlled exclusively by us. This is the only keyboard endorsed and used by the Mergenthaler Co., and it is made with Linotype, Monotype or Intertype faces. Whether or not you are now an operator this system will quickly make you a "swift"—and all that it means.

Mail postal or letter at once for full facts about this New Thaler System and Special Short-Time Offer. Address

The Thaler System, 26 Loan & Trust Bldg., Washington, D. C.

MICHENER'S EMBOSSING COMPOSITION

Hard as stone; die ready for use in two minutes; softens quickly by hot water, gas flame or torch; remeltable, can be used over again. Each package has full instructions and hints on embossing and register work (over 2,000 words). You don't have to buy a book to learn to do good embossing. On the market for over 20 years.

\$1.00 per Package, Prepaid

Send for a package today.

USED ALL OVER THE WORLD

A. W. MICHENER, Manufacturer
Grand Haven, Mich. (the ptg. machinery city)



Printing Plates

Printing plates that respond to the touch of the craftsman are a source of satisfaction to the particular printer.

Crescent has spent years in developing its products to a point where they unflinchingly meet the requirements of the master printer.

You will like Crescent Plates. Your customers will appreciate the results you can obtain from Crescent Plates.

We would like to tell you more about Crescent—about our complete service in Designing, Engraving and Electrotyping; and in Advertising Plan and Copy Writing, too.

CRESCENT ENGRAVING CO.
KALAMAZOO, MICH.



An envelope factory

that serves well and honestly is worth knowing. Only a good envelope factory can do that.

It must be modernly equipped
be manned by experts
be reliable and dependable
be interested in its customers' needs
be organized to render real service

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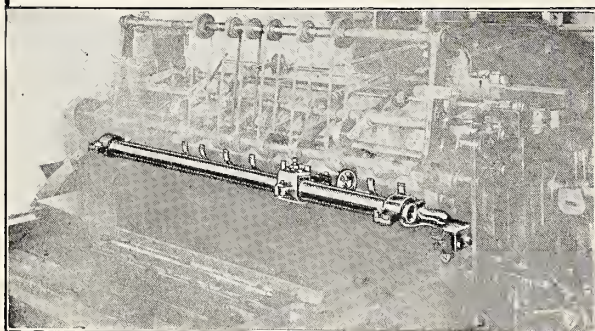
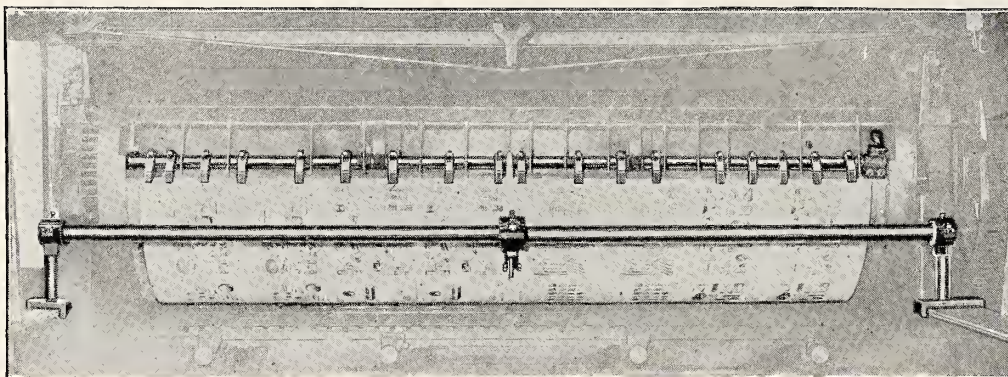
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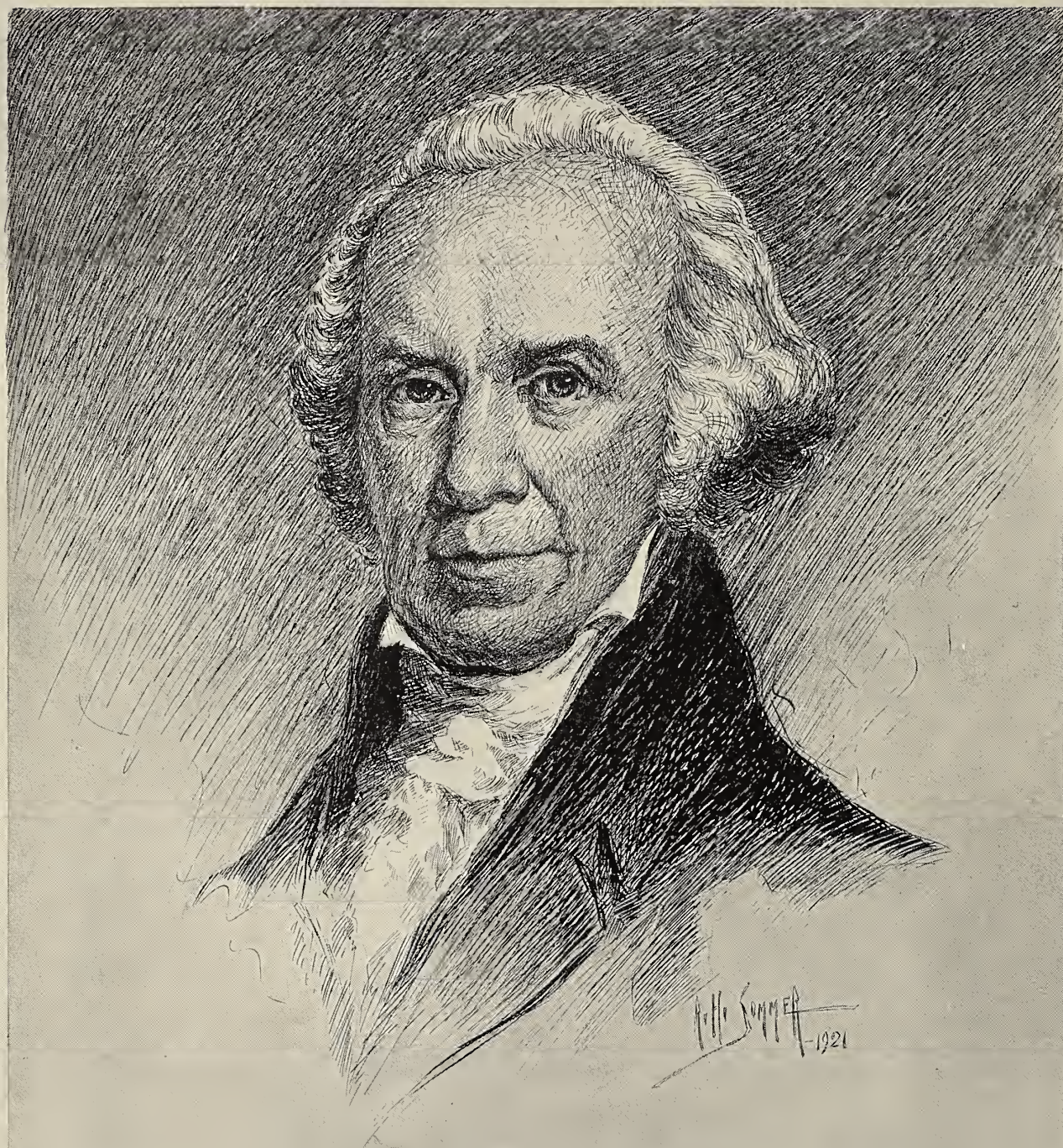
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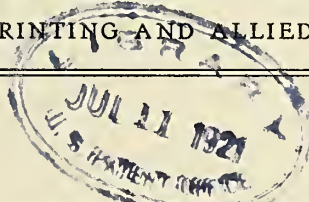


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THE CRAFTSMEN'S MOVEMENT—ITS AIMS AND OBJECTS

BY L. M. AUGUSTINE

Secretary International Association of Printing House Craftsmen



WELVE years ago many of the executives of the printing industry in New York city felt the need of an organization differing in management and objects from those then in existence, a number of which excluded persons holding executive positions. It was this lack of a suitable organization which prompted those connected with the industry in that city to form a society or club known as the Club of Printing House Craftsmen of New York. Little did these men dream that the movement they had inaugurated would ever grow to the magnitude and importance in the printing trades that it has today.

Formed for the purpose of assisting others in solving the problems then confronting the executives, the movement has grown until it has become internationally known. Representatives from all branches of the trade not only help solve the problems of the members themselves, but point out the ways and means by which those directly concerned with printing can by coöperation and standardization assist their associates in the allied industries.

As this was a new venture it was watched very closely by the executives of all other large cities, especially in the East and particularly in places adjacent to New York city. Wonderful developments followed the formation of this organization. The willingness of all the members to coöperate and assist each other to overcome the many difficulties confronting them in their everyday work was amazing to those who were closely watching the movement. Prior to this time the slogan seemed to be "Let every tub stand on its own bottom." It is now "Share your knowledge."

The plans of this first club were necessarily very crude, as the founders had nothing to guide them, but with the assistance of all the officers and members the difficulties were so easily smoothed out that members as well as outsiders soon came to understand the great possibilities of the organization. It was soon realized that the most beneficial way to get the information desired was by actual demonstration and illustrated lectures at the regular meetings. In many instances practical demonstrations were given by erecting machinery and showing it in operation. The demonstrations, no doubt, led up to the exhibitions of printing and binding machinery of the past few years, which will be climaxed by the exposition to be held in the great Chicago Coliseum by the Chicago Club of Printing House Craftsmen in connection with the annual convention of the International Association of Printing House Craftsmen.

It did not take long for the executives of other cities to realize the benefits that were being derived by the officials of New York. Clubs were formed in rapid succession in Boston, Philadelphia, Baltimore, Washington, Chicago and other cities, until today we have twenty-five clubs scattered throughout the United States and Canada.

One of the most important features connected with the craftsmen's movement, one from which the members have derived great benefit, is the display at the meetings of printed sheets of unusual or odd pieces of work, some interesting because difficult of execution and others strikingly artistic. This display is generally accompanied by a lecture or explanation by the executive in charge of the office producing this particular class of work. Another feature, one which has proved helpful and attractive, has been the visits paid by clubs in a body to the plants in which various branches

of the allied trades are carried on, such as photoengraving, electrotyping, ink manufacture, papermaking, etc. In this way the members are brought in touch with actual working conditions in these industries and are better able to cooperate with their fellow members to make their work easier and at the same time avoid the arguments that sometimes arise from the misunderstanding of orders.

In addition to the features outlined above, the most recent work to be taken up is that pertaining to the standardization of sizes of paper and of catalogues. Through the lecture bureau of the International Association of Printing House Craftsmen speakers have been obtained to lecture on these subjects, and many important facts have been brought out concerning this phase of the question, which has been a great help to those concerned in the estimating and selling departments of the business.

As the clubs grew in number it became apparent to the pioneers in the movement that a parent or governing body was needed, composed of representatives from local clubs, whereby the work of the craftsmen's clubs could be made uniform; provide a clearing house, as it were, to which the clubs could come for advice and assistance, and through which there could be communication between the local clubs.

This feature of the movement had often been discussed at the meetings of the various clubs then in existence, but nothing along this line was accomplished until the fall of 1919, when the Philadelphia club issued an invitation to all clubs to send representatives for the purpose of discussing ways and means of forming a national organization. The first thought of those attending that gathering was whether the cost and work necessarily connected with such a federation would be justified, especially in view of the fact that there were only seven clubs in existence at that time. After two days spent in discussing the reasons why there should be a national body, the International Association of Printing House Craftsmen was formed.

One of the outstanding features of the international association has been the strict preservation of autonomy

of the clubs. As a voluntary organization it exercises no power over its constituent bodies except what is necessary to compel them to conform to its simple laws. Its sole purpose is to be a connecting link between local clubs and to assist in the organizing of new clubs in cities having no local clubs. From the international offices go forth recommendations and suggestions from time to time the results of which have fully justified the formation of the parent body. In the International secretary's office is a list of firms in almost every branch of the industry which are willing to furnish lecturers, some with illustrations, to any club making application therefor. This service has been very useful in assisting local clubs to arrange programs.

In the simplicity of its constitution lies its usefulness. As a voluntary organization it can hold no terror for any of its members, and during the two years of its existence there has not been the slightest friction between any of the clubs and the international association. As to its future, who can say what it will accomplish and what field of usefulness and influence in the trade it may cover?

The organization is composed of men who are and have been leaders in their trade, hence their elevation to executive positions. Its aims and objects are all in one direction—the uplift and advancement of the trade in its broadest aspect.

It did not come into existence for the purpose of antagonizing any other organization, but to grow with them to uplift the standard of the printing and allied industries. It will grow even greater and grander, always looking ahead, always striving with one purpose in view to attain ever to some point that will be more advantageous to its members and help them on to still further advancement.

Its first officers are men who have striven to advance the interests of the International Association of Printing House Craftsmen, always working for its advancement, often at great sacrifices to themselves and their families, without any compensation save that which comes in the form of satisfaction from the knowledge that a duty has been well performed.

WORK

Let me but do my work from day to day,
In field or forest, at the desk or loom,
In rearing market-place or tranquil room;
Let me but find it in my heart to say,
When vagrant wishes beckon me astray —
"This is my work; my blessing, not my doom;
Of all who live, I am the one by whom
This work can best be done in the right way."

HENRY VAN DYKE.

BY WHAT METHOD DO YOU ADD TO YOUR EQUIPMENT?

BY GEORGE H. BROWN

A study of human nature as shown in handling decisions in regard to buying permanent tools and machinery



HOW do you determine whether a proposed addition to your outfit will pay or not, or otherwise decide as to its desirability? In what light do you regard innovations, and by what mental process do you test their efficiency or desirability? I have made it a point to study the methods of people attempting such decisions

and have been astonished at the almost universal prevalence of the most haphazard, hit or miss ways of deciding extremely important questions pertaining to plant equipment. Psychologists insist that humans have been deluding themselves for ages with the idea that they are *thinking* beings. True, we have the necessary organs for that purpose, but investigations have shown that most of us use our brains only under the direst compulsion. Some of these thinkless people honestly believe that they are shrewd, hard headed business men; and by hard headed they have no allusion to bone or ivory cranial contents. You will probably recognize some of your fellow printers classified below:

The man who believes it is a sign of great strength of mind to turn down every possible proposition, coming either from his own employees or from outsiders.

The man whose only way of deciding as to the value of an article is to find out how many leaders in his line are using it.

The man who is a rational buyer of established equipment, but resists all innovations until they have become standard.

The man who longs for all new and efficient equipment whether he needs it or not, and who will buy all that he can pay for or get on credit.

The man who yields to the influence of suggestion, who never can make up his mind, and requires the salesman to decide for him.

The foregoing list is not intended to be complete, but merely typical of thoughtless buyers, and certainly a very great majority of people really deserve to come under this head.

Catch phrases, oft repeated mottoes, a sentence from the lips of a respected instructor, finally take such deep root in the mind that they supplant reason and do a man's thinking for him. They may run like this: "Machine composition is a money saver." "All these new fangled contraptions waste more time than they save." "It's a wise man who knows when to say 'no.'" "I'll buy anything and try it if it does not cost too much." There is no logical basis for a decision as to equipment

in any of these sayings, or in numberless others of the same character, yet standards, similar in quality to these, form the basis of much that passes for careful thinking.

Machine composition is a money saver for *some* printers, but it would wreck others. The same is true in regard to automatic feeders, power paper cutters, a new font of type, or any special or unusual equipment, or even what ordinarily might be deemed usual supplies — their efficiency is wholly a matter of conditions existing in the shop in which they may be installed. Aside from a certain variant due to possible changes in the business, *the advantage or disadvantage of adding a new piece of standard equipment can be mathematically determined.*

Jones, the foreman, goes to the boss and says, "I ought to have a power paper cutter; the old way is too slow and tiresome, and power cutters save a lot of time, so I know it will soon pay for itself." He may be sincere and earnest, and he may or may not speak the literal truth, but when the boss finds that the proposed machine will cost nearly two thousand dollars, the arguments of Jones are likely to be forgotten in less time than it took Jones to repeat them.

Smith, the foreman, goes to his boss and shows him a sheet like this:

Annual Expense of Operating Present Hand Cutter — Cost \$500.

Annual depreciation, ten per cent.....	\$50.00
Annual interest on investment, at six per cent.	30.00
1,500 hours labor based on present production.	1,500.00
Grinding 50 blades, at 50 cents.....	<u>25.00</u>
Total annual expense.....	\$1,605.00

Proposed Cutter to Cost \$2,000.

Annual depreciation, ten per cent.....	\$200.00
Annual interest, at six per cent.....	120.00
500 hours labor based on present production.	500.00
Power	50.00
Grinding 50 blades, at 75 cents.....	<u>37.50</u>
Total annual expense.....	907.50

Annual saving \$697.50

In addition to these definite figures, the power cutter offers the advantage of capacity for three times the volume of work, allows the use of larger stock, and will attract and hold a better grade of workmen.

This report is true on the face of it — impressively, convincingly true. The boss may kick at the high cost of cutters, but if he can finance the deal properly he will have the new cutter right away or a little sooner.

Always bearing in mind the financial status of your business, the safety of a purchase can and should always be determined by a process such as is outlined above.

There are a few general principles which should be kept in mind when comparing the various claims of rival articles.

If possible, select machinery that is too large, rather than too small; and strong, rather than weak; simple, rather than complex; adjustable, rather than rigidly set. Have the machine embody the element of skill whenever possible.

It is well to ask yourself how much time the machine will be idle. Remember that a machine costs money when idle as well as when working. The \$2,000 stock

cutter costs at least \$1 a day without turning a wheel and without including any overhead expense. Another desirable quality is *versatility*. A machine that can be adapted to a great variety of work will pay for itself under business changes, while a more specialized article might become useless. Can a machine be easily sold? Salability is an important asset.

All of these items must, of course, be checked by the amount of capital available. The main point is to get the greatest efficiency for your particular class of work with the amount of capital you can invest.

ANOTHER TREATMENT OF THE APPRENTICE QUESTION

BY JOHN E. ALLEN



FOR some time there has been a great deal of discussion, printed and oral, on the subject of the "apprentice question." Many printers, who at first refused to recognize the immensity of the disaster threatening the industry, have begun to take genuine interest in a number of the plans to attract to the business-profession of printing a greater number of young men of the desired sort. Courses of training have been instituted, apprentice clubs have been formed, and in a few instances bonus paying systems have been put into effect. Undoubtedly each of these movements within a movement is playing an important part in bringing about the desired results, and each certainly should be encouraged. But in our efforts to remedy this condition of things, let us not overlook a very important point. *The apprentice should be given a good deal of practical advice right in the composing room.*

Master printers are doing their best to avert a future "famine" of typographers, and it is only fair that journeymen printers should help. Surely the journeyman, too, owes something to his trade-profession.

The giving of the proper sort of counsel need not consume an appreciable amount of time which "belongs to the boss." Only an occasional minute or two should be required for an experienced printer to explain to an apprentice the better way of handling given printing problems, and the time thus expended in teaching the apprentice will benefit his counselor by qualifying the tyro to be of greater future assistance to him. It will also benefit the employer by increasing the combined efficiency of two of his employees.

Of course, certain union rulings prohibit the too rapid graduation of apprentices; but certainly no union restrictions are placed upon the giving of useful information to the apprentice.

The apprentice operator should have at least a smattering of imposition and presswork; the apprentice hand compositor should be somewhat familiar with

the operation of composing machines, and should have at least a slight knowledge of paper; and so on.

Big men always are glad to pass along to others the information that perhaps has been acquired at great expense. Nobody ever yet lost anything by helping somebody else. The more a person gives out, the more he is capable of taking in. It is only the little souled individual who keeps most of his acquired experiences to himself; who jealously guards information which, if shared with another, he thinks, may some day qualify that other person to "steal his job."

If everybody in the past had secreted the information obtained at first hand we should still be living, figuratively speaking, back in the days of candle light. But the really *big* men have always outnumbered the *little* fellows — with the result that the experiences of past ages are familiar to the world today.

When a journeyman printer sees an apprentice performing a certain printing task in an incorrect way, that journeyman, unless he knows that the apprentice is working under the direct supervision of a foreman or some one else in authority, should feel morally obligated to set the beginner right. The best way to keep a boy from forming bad habits is to correct him before he has become accustomed to doing things the wrong way, and the words of correction should come from his older and more experienced coworkers.

Even if the journeyman printer stops to consider from a purely selfish viewpoint the proposition of giving information, he will undoubtedly decide that it should be given. It is characteristic of the average man that he desires others to do things the way he does them. And if at some future time an erstwhile apprentice develops into a celebrated typographer, the journeyman who in former years helped that apprentice with constructive information will experience a feeling of satisfaction which can never be experienced by the little souled composing room worker who thinks, "Let him get his dope as I got mine."

The apprentice should be given a good deal of practical advice right in the composing room, and we all ought to be willing to give him the right kind of advice.

The Craftsman's Creed

BY DR. FRANK CRANE

Written for the Milwaukee Club of
Printing House Craftsmen

I believe in Work.

I believe in doing the kind of Work that is of real Use.

I believe that one of the best tests of whether Work is Useful or not is, that people are willing to pay money for it.

I believe in Work that is of value to people *now* Living, that I am a part of this Generation, that I should serve my Contemporaries and coöperate with them, and that the best assurance that my Work will be appreciated by Posterity is that it is of practical worth *Now*.

I believe that I have a right to expect pay for my labor, my chief concern is to do my Work well, as the joy of good Work well done is the highest form of satisfaction.

I believe that the most dependable kind of Happiness is that which is a By-Product of Work; that no Play is worth while unless it refreshes and restores the power and disposition to Work; and that no Rest is sweet unless it is earned by Work.

I believe no man can do good Work unless he Loves it.

I believe no man can do good Work unless he submits to training and practice.

I believe that all Work done in Love, and following training and practice, will be Beautiful.



I believe that the perfectly Useful is always Beautiful, and that whatever is Beautiful is Useful.

I believe that no man lives unto himself nor can do his best Work by himself; for he must learn of his Masters, he must coöperate with his Fellow Craftsmen and he must produce something that shall be valuable to the people.

I believe in no Class, Party nor Privilege, but that every man should be judged by *his* Work, and that he is entitled to respect and position only by virtue of his Inner Character and his Outward Product.

I believe that God is no idle King, seeking the adulation which kings crave, nor indulging in the petty pleasures of a monarch's vanity; but that He is the infinite worker, expressing Himself in the creation and continuous upkeep of His universe, and finding His joys in the forthputting of His almighty energy.

I believe that I imitate Him, and am worthy to be called a Son of God, only as I also, in my small corner, do *my* Work and find joy in it.

I believe every human being was born to do some kind of good Work, and that in doing it he finds his best excuse for living, and the most intelligent answer to the question, "*Why Was I Born?*"

WHY ARE CRAFTSMEN'S CLUBS?

BY WILLIAM R. GOODHEART

President Chicago Club of Printing House Craftsmen; Second Vice President International Association of Printing House Craftsmen



THE printing house craftsmen's club movement is still young enough to make it profitable to take stock of the idea involved, and the extent of the influence that it has exerted on the trade. Moreover, a consideration of how its influence and its advantages may be increased in the future should serve as a stimulus

to those who have its continued success at heart. Combination and association of interests have become more or less the rule in business at the present day. About the first thing that a successful business man seems to aim for is the absorption of such of his competitors as will prove helpful to the proposition and the crushing of the others, so far as possible. The customary attitude of the business man toward his competitors is that competition must be pushed to the limit, and that to succeed, one must "get there" at whatever cost to the other fellow. Business, as such, is usually conducted along cold blooded lines, and he who can outstrip his fellow is usually regarded as the "successful" man.

In other words, the prevailing spirit in competitive business has seemed to be the effort to accumulate all that one can for one's self, regardless of how one's neighbor in the same line of business may fare. "That's business!" Moreover, in the business world, when we encounter any one who is engaged in altruistic endeavor, or who has a pet scheme that seems on its face to plan for the benefit of some one other than himself, we either put him down for a fool and forget him, or we suspect his motives and begin to look for the hidden graft.

It is all the more remarkable, therefore, that a movement whose basic idea is squarely altruistic should appeal strongly to men who are engaged in competition with each other, and should go so far as to cause them to sink the relations engendered by the competitive spirit in their mutual efforts to be of benefit to each other. Yet this is exactly what has happened through the organization of printing house craftsmen's clubs. They represent an altruistic idea, and they function through the development of that idea.

It was perhaps a decade ago when business men began asking themselves: "Why isn't it possible to share knowledge instead of acquiring it for individual selfish use? Why can there not be an association of competitors in which each member may give as well as take of the knowledge collectively possessed, so that each may help the other rather than seek to gain from the other?" This idea, it will be noted, involved, not ruthless or crushing competition, which character-

izes so many combinations, but rather the uplifting and encouragement of every member of the craft, regardless of his affiliations.

The idea took hold of the minds of a limited circle at first and did not seem to find universal acceptance, as if it represented the coming of the millennium. For a few years after its promulgation, the idea just expressed, which was adopted as the fundamental principle underlying the idea of printing house craftsmen's clubs, really found active outlet through a few clubs formed with that purpose in view.

It was perhaps well that this was so. The shoot sent up from the planted acorn requires considerable time to develop into anything more than a tender plant. It has first to form roots that will take firm hold of the surrounding soil and insure its proper nourishment and continued growth after it really starts to develop. And so it was with the craftsmen's clubs. The pioneer clubs founded on this plan could for a few years be counted on the fingers of the hand. They were, however, sending down their roots into fertile soil; they were preparing themselves for internal growth. They were, in fact, trying out the idea.

There came a time — and that within the past year — when, having sufficiently mastered their plans, and with their ideas fortified by experience, the pioneers started out to give publicity to their plans, and to lay them before the members of the trade.

The ready acceptance, the eager assimilation, the genuine response, with which the idea of craftsmen's clubs was received is not ancient history — it is a very modern story of but recent spontaneous enthusiasm with a practical result. This article, however, is not intended to be historical, but to serve as a comprehensive glance over the field as it was and as it now is — a taking stock of the great idea and of the influence it has wielded.

A year ago, the roots of the young plant had struck sufficiently deep, and it began to put forth sturdy branches. From a list of less than a dozen clubs, the number has grown so that at the present writing the movement embraces twenty-five clubs, with other communities coming into line and planning to join the great movement. The existing clubs are located in the largest printing centers of the United States and Canada.

And what does the movement mean? What principle does it stand for, that it should find such ready acceptance?

Briefly, it is the antithesis of the old trade idea of competition, with all that it implied.

A craftsman joins a club in order to give as well as to take. He has in mind, of course, that free associa-

tion with his fellows in the industry will bring him advantages and add to his knowledge in a manner otherwise impossible. But he realizes also that membership imposes on him a duty of mutuality — that of sharing with his fellow members what he already possesses in the way of knowledge and experience.

Thus the knowledge of each is at the service of all. That is the fundamental principle through which craftsmen's clubs operate to break down individual selfishness and aloofness, and inject into their members "that touch of nature which makes the whole *trade* kin."

From this it is but a simple step to find members frequently placing some of the physical facilities of their plants at the convenience of fellow members who find themselves confronted by emergency.

But the great result is that of self improvement. Contact with other minds, discussion of problems, with mutual efforts toward their solution, and with a constant accretion of knowledge and experience on the part of all — who can even attempt to measure the advantages that actually accrue to members?

Moreover, each club is a member of the International Association of Printing House Craftsmen. This body brings together delegates from each club every

year in convention, with the object of inaugurating plans for the improvement and advancement of the craft as a whole, and of the constituent clubs.

These are the conditions under which craftsmen's clubs appeal to the trade and to the individual.

What of the future?

It is safe to predict that it will not be long before membership in a craftsmen's club will be a badge of dignity and of standing — a tangible evidence of merit and of respect. An influence as great and as effective as this can have no result other than the raising of the tone of the craft as a whole. It will, however, never result in an offensive exclusiveness. The doors to membership will always be open to the qualified man. But if membership becomes a badge of honor, it becomes in turn a stimulus to be deserving of the honor. It operates from within as well as from without.

The craftsmen's club movement is a genuine one, founded on altruism, it is true, but abounding in possibilities for direct personal advantages. As such, it appeals to the individual, and its very appeal carries with it a recognition of its genuine merit and its inherent advantages. The sturdy young plant is destined to grow into a noble tree whose fruits shall benefit the individual as well as the craft as a whole.

WHAT I LEARNED ABOUT SELF FEEDING PLATENS

BY EDWARD A. SEAGERS



RESTLING for seven years with self feeding platen presses taught me a number of things about mechanical feeding that should be of value to other job printers interested in the self feeding press problem. The thing that took me the longest to learn, and which should be grasped at first if one is to get

the correct angle of the automatic press problem, was that extra production can be forced out of a press, not by simply speeding it up, as one might easily imagine, but by system. And by system I mean the observance of four cardinal points in the successful operation of self feeding platens: First, the selection from the daily run of work of those jobs that are adapted to mechanical feeding; second, careful preparation, examination and combing of stock; third, the habit of having at least one job locked up ahead of the press, and, fourth, a schedule of teamwork to be followed by the compositor, stonehand and pressman.

The importance of the first item, that of having some one in authority select for the automatic press only those jobs that are adapted to mechanical feeding, can not be too strongly emphasized. The optimistic printer who imagines that ninety per cent of his job-work can be run on a self feeder is heading for a big

bump. Sixty per cent is a very good average. It actually pays to weed out doubtful jobs and run them on a hand fed press, thereby giving the self feeder a clear field to drive ahead on jobs which it can handle to advantage; for one should never forget that the most profitable feature of the mechanical feeder is steadiness — sticktoitiveness — therefore, any attempt to make it handle "freak" jobs is simply throwing away the advantage the enterprising printer has paid extra money to obtain. Although it is true that only experience can determine the jobs likely to feed smoothly and steadily, experienced operators have been known to run up against many a surprise. The job that looks doubtful sometimes runs without a hitch, while another job that looks like a sure winner develops some unexpected kink and kills time. Yet a few general hints gained from experience will, no doubt, be welcomed by every owner of an automatic press.

A safe rule is to avoid the jobs that will consume more time in preparation than in actual running — the jobs which can not be trusted, and which will require the constant watchfulness of the operator, such as forms containing a number of perforating rules or punching devices, or several numbering heads, where a miss means stopping the press to set the numbers aright; the jobs that are to be printed on flimsy or irregular stock and which must, in consequence, be run at very slow speed. Avoid any job that will cause the

violation of one or more of the three strong virtues of mechanical feeding — steadiness, accuracy, economy. By running these jobs on a hand fed press, the job printer will quickly demonstrate to his own satisfaction the truth of an old print shop paradox: "The slowest press is sometimes the fastest."

In reference to the preparation and examination of stock, it has been my experience that any self feeding mechanism will easily gain ten per cent in production, and save another five per cent by less spoilage, where stock has been clean cut, sheets squared and then combed out in order to separate them thoroughly before placing on the feed table. That is certainly sufficient reward for the careful preparation of stock, to say nothing of the pride of accomplishment that comes with a smooth running machine. Remember, also, that minimum spoilage is a test of one's efficiency.

Then there are little knacks of doing things quickly that every pressman will invent for himself and which should be made known. Many a labor saving device has been lost to the printing trade because the original idea was considered too trifling to put on record. Whenever an original thought comes along, the thing to do is to test it at every opportunity and keep improving it until a well rounded idea is the result. It may reach the patent office eventually; at any rate, it is the means of developing a valuable trait of mind.

A simple little time saver I have found when setting grippers, especially if they are not easily depressed, is a carpenter's small try square, shaped like the Gothic letter L. This can be quickly laid on the form at the extreme end of the longest line, when the leg of the square projecting at right angles to the form will show exactly where to place the gripper and how much clearance is being given.

One piece of information I discovered while trying out a plan to eliminate unnecessary moves was the fact that when jobs of the same size and character were grouped, the time used in resetting guides, grippers and gages was not only reduced to a minimum, but very short runs were feasible. As an example, when several letterheads were handled one after the other, runs as short as 250 each were economically possible; yet if these same runs had been sandwiched between jobs of entirely different shape and character they would have become time wasters, because each one would have consumed more time in resetting the mechanism and in make ready than in actual running.

An additional fact, and an important one, which was one day impressed on my mind was the folly of attempting to save seconds by making adjustments while the mechanism was in motion. The danger of an injured workman or a dislocated press is too great compared to the doubtful saving of time.

That the real success of the self feeder speaks in figures was, I found, an angle of automatic operation which many pressmen are apt to overlook, forgetting that it is the total output for the day or for the week, compared with the output of a hand fed press, which

decides whether the automatic machine is economical or extravagant. It matters little that its output is close registered and free from finger marks, if the quantity falls below that of a press costing a great deal less. In such a case the self feeder is a failure. But my experience has shown me that, when some system of common sense procedure is observed, the automatic is never in danger of being overtaken by any hand fed press in operation today.

Again, I learned that neglect is always the first sign post on the road to the automatic graveyard. It is true economy to keep press and feeding mechanism in the best of condition. Cleanliness is vital. Dirt, particularly atmospheric rust, collecting on delicately adjusted working parts, causes endless trouble and has been known to lead an operator to disturb correct adjustments in an effort to locate the real trouble.

Further, a varied experience in correcting numerous feeder troubles has impressed me with the necessity of perseverance in searching out the *cause* of every apparent failure on the part of the automatic machine. The logical thing to do is to study the job giving trouble, and trace the successive operations of the mechanism until one arrives at the point where the trouble occurs. It will usually be found that some obscure fault is causing the mischief, as it is generally the hidden difficulty, hard to detect, which must be traced step by step until found, that causes the greatest annoyance. But the operator who makes a habit of persisting until he has discovered and remedied the defect has advanced a long way in experience and self confidence. He is a more valuable workman on that account, because he has gained the kind of knowledge that forestalls future delays. Perseverance in locating the source of vexation is just as important as ingenuity.

It will surprise the average operator to find out later how little he really saw of the mechanism of the new press at first. It is only when he has wrestled with it, coaxed it, studied it, and finally learned to control it, that he really sees it as the inventor conceived it. And it is only then that he has educated himself into tune with his automatic, when the two elements — the mechanical and the human — working together at concert pitch, are able to reach the highest production.

Finally, there is a whimsical notion which will do more than anything else I know of to get an operator to view his self feeding press from the proper mental angle. It is for him to keep in mind an obvious fact — that an automatic feeder is blind. It can not see what it is doing. It will feed faithfully, tirelessly, continuously, whatever it is adjusted to handle; but because it is blind it should not be expected to throw out torn sheets, readjust stock placed on the feed table wrong side up, or to give perfect register from guides which are inaccurately adjusted. This is the operator's part of the compact — to become the eyes of his press — and the results that can be obtained from a combination of machine reliability with human watchfulness are quite satisfactory to all concerned.

THE IDEA MAN

BY MURRAY E. CRAIN



ANIEL MOORE, general manager of the *Times-Picayune*, of New Orleans, one of the dominant papers of the South, began his career at the case, and is proud of the fact. When Mr. Moore attends a gathering of newspaper editors or printers he frequently relates stories of his early days in the printing trade.

There is one yarn of which he is particularly fond. It appears that when a man now a newspaper manager was a journeyman printer he was setting up an advertisement on a windy day. A gust of wind took hold of the copy he was setting up and whirled it through the open window to the street below. The young printer, somewhat at a loss, cried to the foreman: "Say, Mike, my copy's blown out the window. What shall I do?" And the foreman yelled back: "Follow the copy!"

"Follow the copy" is still a standing rule in the printing trade. Yet, some of the most successful printers of the times no longer regard that injunction with the awe they once did. They have come to the conclusion that the fellow who writes the copy is not always right. Once upon a time they might have argued that it was none of their business whether he was right or wrong. No other development is so significant of the progress made by the trade as the fact that many of the present day printers of the best type do regard it as very much their business whether the copy they set up is correct. The printer who takes a real pride in his work feels a personal responsibility for every job of printing that leaves his shop. Whenever possible he calls the author's attention to any seeming inaccuracy and many printers are willing to take upon themselves the responsibility for correcting an obvious mistake.

This viewpoint, which has not yet been generally accepted in the trade, has been responsible for the appearance of the idea man in some of the leading shops of the country. The idea man is the latest innovation. He is hard to find, and usually commands a good salary. He is worth it. The idea man helps accounts to grow by making the copy that comes into the establishment better while it is there.

The idea man, of course, must have his due share of diplomacy. If an advertising manager of some big company sends in copy for a booklet, it would hardly do for the idea man of the printing establishment to send back word that the copy seemed to be unusually rotten, and that he was therefore rewriting it. On the contrary, the idea man does his utmost to convert the advertising manager into his lifelong friend, and he is usually successful in his efforts. If the man who is paid for knowing a better way sees a chance to improve the copy, he might send some such message as this: "This

copy is mighty good, but it occurs to us that the use of seven point type might improve it a trifle. What do you think?" And frequently the advertising manager writes back: "Good idea; shoot it through."

In many cases, where it is known that the fellow who wrote the copy is particularly sensitive or egotistical, and where the resetting doesn't involve too much expense, the copy is set twice — once as it was ordered and a second time as the idea man thinks it should be set. Both proofs are returned to the advertising manager with the copy, and his comment is awaited. If the new arrangement is really an improvement, the most conceited writer will usually concede the point and thank the printer for his interest in the matter. There's a reason, the same being the job of the writer, and his desire to hold it. A second is his constant fight for an increase in the size of his advertising appropriation. The usual answer is: "Show us results with what you have, and perhaps we can make it bigger next year." Hence the advertising manager is not likely to turn down the efforts of the idea man, when he realizes that that person really knows his business.

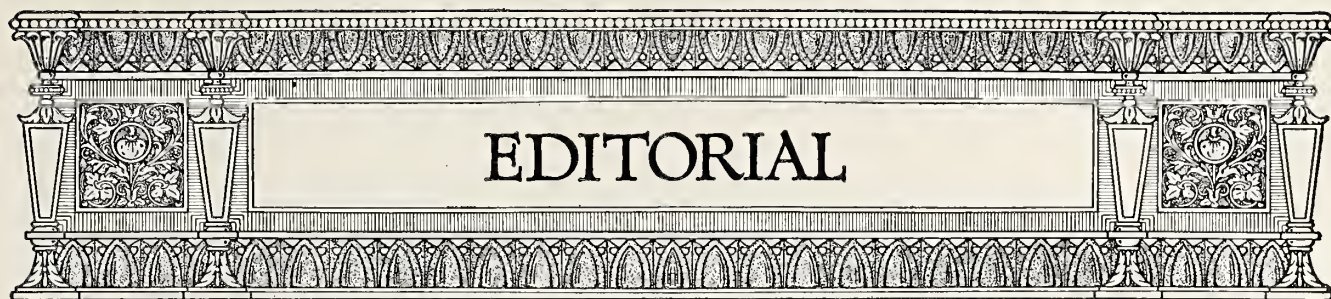
On the contrary, it is recorded that in a good many instances advertising managers have become interested in the suggestions of the unknown expert to such an extent that they have invited the printer to send him around to talk it over. This is what the idea man and the chap higher up who pays his salary really had in mind all along. When the idea man gets an invitation into private conference with the advertising manager, the thing is all over, so to speak. That printer couldn't lose the account if he tried.

The idea man, of course, has other functions besides helping the company's customers get bigger results, though that is his chief work. He is frequently able to suggest changes in general arrangement which cut down the amount of type to be set, thus apparently causing the printer to lose money. But the wise employer does not kick at this. He knows that the idea man has found the way that will win out in the long run — and most printers are looking forward to the future. The idea man may even make suggestions about the shop in which he works, and these are frequently adopted. The idea man is usually a practical printer, always a skilled advertising man. He possesses, too, that sixth sense which is so invaluable in the printing trade — a sense of the fitness of things when interpreted in terms of type. In other words, the idea man knows that a refined, delicate type is the best for advertising perfumes and lingerie, and he knows that the bold, bluff type is made for tractors and motor trucks. He is the artist of the printing craft, and he is hard to find.

"I think the idea man is a darned good idea," said one big printer who has tried the proposition.



THE distinct value of art and color-work in advertising is exemplified in the above illustration, which is characteristic of the work produced by the staff of the Crafton Studios, 8 South Dearborn street, Chicago, through whose courtesy it is shown here. In this specimen the artist seems to have struck a new note for food subjects. The deep, rich colors of nature and a simple setting are inspiration enough, while the artist's work achieves a soft, cool quality, as refreshing as it is new. This illustration has been reproduced by the three color process. Presswork through the courtesy of The Henry O. Shepard Company.



It was indeed an inspiration to be privileged again to attend the commencement exercises of the U. T. A. School of Printing, at Indianapolis, held on Friday, June 10. Remarkable progress has been made during the past year, additions being made to the equipment and other facilities for giving instruction, and the work of the students on exhibition is evidence of the thorough training that is being given. Great credit is due to the staff of instructors, and especially to the guiding genius, T. G. McGrew, the superintendent of the school, as well as to the members of the Educational Committee of the United Typothetæ of America, who have given unreservedly of their time and thought to make the school count for something in the industry. Brief mention of the commencement exercises is made elsewhere in this issue. We are not discussing that event here. Our principal interest now is in connection with the thought of what this school means to the printing industry and its future. Here we find all phases of letterpress printing being taught in a thorough manner, from designing and laying out work, through composition, both hand and machine, linotype and monotype, proof-reading and printers' English, to platen and cylinder presswork, folding and cutting. With the increasing number of students taking the courses and going out into the industry each year, there is certain to be a beneficial influence on the work turned out of the printing plants of the country. The school has a great future ahead of it. It deserves more widespread recognition, appreciation, and coöperation on the part of the industry in general. Honor and credit are due those who have labored for years to build up an institution in keeping with the traditions and highest standards of printing. Let more who have the welfare of the industry at heart rally around them and give them the benefit of their support.

Watch the Leaks

The continued expectations and demands of buyers for reductions in prices of printing emphasize the necessity of keeping an extremely careful watch over the little details that are all too frequently considered as not worth very much attention.

Confronted with rather poor prospects for reductions in costs of production — with determined opposition to any movement toward former wage standards, and equally determined demands for the shorter work week — it becomes more than ever essential that the small leaks be stopped and that the degree of efficiency be increased. Under existing circumstances the little things, generally so considered, mean far more than they ever have before.

Reduction of losses from bad debts by the exercising of greater caution in the extension of credits is of great

importance. Arrangement of the plant and the equipment so as to avoid unnecessary steps, elimination of all false or wasted motions as well as the thousand and one little things which, though under the surface, nevertheless tend to increase the cost of the finished job, loom up with far greater significance. "Stop the leaks" should become — yea, must become — the watchword.

In Honor of the Printing House Craftsmen

It has never been the policy of THE INLAND PRINTER to issue special editions. Our aim has been to make each issue a special one to the extent of maintaining the highest possible standard from the educational standpoint in the character of material given. Nevertheless, the vast importance of the work being done by the printing house craftsmen, and especially the remarkable opportunity they are presenting to the trade through their convention and exposition during this month, demand special recognition. Therefore, to the work of the craftsmen we devote what space is available in this issue outside of the regular departments and usual special features, and in their honor we respectfully dedicate this issue.

Too much can not be said in favor of the work of this organization, composed of those holding executive positions in the printing and allied trades. We have for some years past had our local and national organizations for the purpose of advancing the interests of the industry from the business standpoint — and excellent work has been done by these bodies in placing the allied trades on a much sounder business basis. The craftsmen reach out into a different field, yet one that is of equal importance, their work being devoted to the advancement of what might well be termed the technical side of the industry, and in this phase of the work they have not only realized the possibilities before them, but they have gone ahead and accomplished results. Hence it can well be said that the new organization, now one year old, the International Association of Printing House Craftsmen is to the technical side of printing what the United Typothetæ of America is to the business side.

For an organization of this character to undertake a work of the vast scope indicated by the plans for the coming exposition and convention is indeed commendable. That it will be a success from every viewpoint is evident — in fact, assured — from the manner in which the plans have been carried forward and the hearty response and coöperation which have greeted their efforts on every hand. Those at the helm apparently have stopped at nothing to make it the biggest educational feature that has ever taken place in the allied industries. All honor to the printing house craftsmen, may their tribe increase!

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE *Guardian*, the leading daily of Manchester, reached its centenary last March. The event was celebrated by a dinner for the staff.

To celebrate the twenty-fifth anniversary of the *London Daily Mail*, six thousands persons sat down to a luncheon at Olympia. Viscount Northcliffe presided.

JOHN LINDSAY, member of the firm of Lindsay & Co., who died last March in Edinburgh, at the age of eighty-nine, was the oldest master printer in Scotland. It is said that shortly before his death he could still read nonpareil without glasses.

THE Printers' Managers and Overseers Association paid an official visit to the Printing Exhibition on May 7, and had as their guests a large deputation of members of the Association of Overseers of Printing Offices and Letter Foundries in the Czechoslovak republic.

THE latest catalogue of Maggs Brothers, the well known London dealers in rare books, is entitled "Bibliotheca Incunabulorum," and lists a large selection of books printed before 1501 in Germany, France, England, the Netherlands, Italy, Spain and Switzerland. A number of illustrations are included.

A WORLD'S Printing Trade Congress was held on two days, in connection with the recent Printing and Allied Trades Exhibition, at Agricultural Hall, London. As showing its importance, "The Standardization of Paper" was the first problem discussed, Howard Hazell being the introducer of, and main speaker on, the subject. The topic will be further discussed at a meeting in Scarborough. Our space is too limited for a report on the Printing Exhibition, which seems to have been a big success and should stimulate the big exposition to be held in the Coliseum, in Chicago, this month. It is to be noted that a feature of the London Exhibition was the exclusion of German manufactures. As regards this a severe critique was published in the *Scottish Typographical Circular*, classing the action as an evidence of stupidity. Evidently, not all of Great Britain is imbued with war hatreds.

GERMANY

GOVERNMENTAL regulation of the paper industry was discontinued April 1.

ALBERT BROCKHAUS, member of the widely known publishing house of F. A. Brockhaus, at Leipsic, died on March 27 at the age of sixty-six.

PERHAPS the record for frequency of issue of a trade paper is held by the *Papier-Zeitung*, which since April 1 appears on Tuesday, Thursday and Saturday of each week.

A PATENT has been issued for a process of making type from a composition of stone and wood. The inventor claims to have overcome the tendency of stone to crumble.

HEINRICH FLINSCH, proprietor of the celebrated Flinsch Type Foundry, of Frankfurt a. M., died in that city, March 9, at the age of eighty-two. Since its organization he was at the head of the German Typefounders' Association.

A NEW German invention for the production of stamping inks provides that aqueous solutions of lactates, including lactates and color bases, are used instead of glycerin in printing and stamping colors. For example, 10 kilograms of crystal violet are dissolved in 75 liters of water, 15 liters of methyl alcohol and 25 kilograms of aqueous potassium lactate solution of a specific gravity of 1.45.

AUGUST SCHERL, the noted newspaper publisher, died at Berlin on April 18, aged seventy-two. He had his start in the subscription book trade. He established the great weekly, *Berliner Lokal-Anzeiger* and ran it along American lines; later on he changed it into a daily. The *Tag* and the *Woche* were

also started by him. About eighteen years ago his business was changed into a corporation, of which he lost control some eight years ago.

A GERMAN trade paper calls attention to the word "nonpareil" as being a truly international one, more so than any other term used in typography. The spelling varies slightly, being *nonpareil* or *nonpareille* in Germany, Austria and Russia; *nonpareille* in France and Belgium, *nonparel* in Holland, *nonparell* in Spain, *nonpariglia* in Italy, and *nonpareil* in England and America. In all countries it means six points, and is therefore a truly universal measure.

FRANCE

THE publishers of classic books have reduced the surcharge on their prices from 40 per cent to 25 per cent.

ROBERT ENGELMANN, grandson of Godefroy (Gottfried?) Engelmann, who established "the first lithographing plant in France," died at Paris, April 5. The business started by his grandfather was continued by his father, Jean (Johann?) Engelmann. Godefroy Engelmann, after traveling about and meeting Senefelder at Munich, from whom he learned the art of lithography, established himself at Mulhouse (Mühlhausen) in Alsace, in 1814, at which date this territory was probably for a time under French domination, which permits of the claim that he was the first French lithographer, despite his German name. His grandson, Robert, was a prominent personage in Parisian typographic circles, having been president of the *Chambre des Imprimeurs Lithographes*, a member of the central committee of the *Union Syndicale des Maitres Imprimeurs de France*, vice president of the administrative council of the *Cercle de la Librairie*, and a member of the *Comité de Patronage de l'Ecole Estienne*.

SWITZERLAND

THE Zurich branch of the Swiss Typographical Union has attained its seventy-fifth year, being perhaps the oldest Swiss labor union. It has at present 900 members. To celebrate this anniversary this local issued a jubilee volume, entitled *Im Reiche der Typographie*.

A DECREE of the Federal Council contains the following list of goods which became subject to import licenses, as from March 18 until further notice (applications for import licenses are dealt with by the Import and Export Section of Public Economy): Pasteboard, packing paper (except "patent packing" and tarred paper), tissue weighing less than 25 grammes per square meter; printing, writing, letter and drawing paper of one color; cardboard; paper and cardboard ruled, coated, oiled, chemically prepared or otherwise manipulated; paper and cardboard typographed, lithographed or otherwise printed; prints and engravings, not photographs; paper boxes, cardboard tubes, cardboard for boxes, paper bags and envelopes; account books, memorandum books, etc.; bookbinders' wares; bobbins of paper or cardboard and cardboard wares not specially mentioned in the tariff; asphalted cardboard and roofing board.

SWEDEN

SUSTAINED by the law prohibiting the import of goods made from substitutes, the Swedish Customs service prevented the import of large quantities of American boots and shoes alleged to be made of paper. The American exporters then tried to divert the same consignment to Denmark, to counteract which the Copenhagen Boot and Shoe Makers' Union has appealed to the Government to prohibit the import.

SOUTH AFRICA

A RECENT issue of the *South African Printer and Stationer* (Johannesburg) contains inserts showing a number of entries in a prize competition of letterheads. What is here shown indicates that some printers in that part of the world are fully up to the mark. The specimens are most creditable, indeed.

BIOGRAPHY OF ISAIAH THOMAS, AMERICA'S MOST SUCCESSFUL PRINTER

BY HENRY LEWIS BULLEN



ISAIAH THOMAS, printer, of Worcester, Massachusetts, was deprived of almost all educational privileges, but by inherent energy and ambition (being his own school-master) he became the leading printer of his period in the United States, the chief historian of printing in America, and the founder of the American Antiquarian Society and of the invaluable library of that society, now one of our greatest national assets. He was born in Boston on January 19, 1749 (old style). His parents were poor; his father died in 1752, and his mother was compelled to place some of her children with friends. At the age of six Isaiah was taken into the household of Zechariah Fowle, a printer, of Boston, to whom he was apprenticed the following year, on June 4, 1756. This deed of apprenticeship has been preserved. Drawn in the prescribed form, too long to print here, it provided among the many other items of service agreed for or by Isaiah that "from the service of his said master by day nor night he shall not absent himself," and Zechariah Fowle covenanted to "teach or cause to be taught the said apprentice the art and mystery of a printer, also to read, write and cypher; and also shall find and allow unto and provide for the said apprentice sufficient and wholesome meat and drink, with washing, lodging and apparel," etc., and "at the expiration thereof" [at the age of twenty-one, after thirteen years of service] "shall dismiss the said apprentice with two good suits of apparel for all parts of his body, one for the Lord's day, the other for working days, suitable to his degree." No other remuneration is mentioned. Fowle's printing plant consisted of one wooden hand press, 350 pounds of a small pica, 200 pounds of English and 100 pounds of double pica.

Isaiah Thomas' autobiography gives an intimate relation of the hardships of his early years. His school days were limited to six weeks. His tasks included the household as well as the printing office chores. His work began at sunrise and he was fortunate if it ended at sunset. He learned to spell and read by setting type, standing on a bench eighteen inches high to reach the type cases. His first work at the case was to set a reprint ballad in double pica, "though he knew then only the letters and had not been taught to put them together and spell." Fowle was an indifferent printer, and could teach Isaiah very little, but, in 1758, he took Samuel Draper as a partner, "a good printer and kind man," who carefully instructed the apprentice, so that when the partnership ended, in 1761, Isaiah assumed principal charge of the office, being then twelve years of age. He acquired other friends, read assiduously whatever books came in his way, and taught himself how to engrave on type metal, crudely enough, but with industry sufficient to wholly illustrate a book when but thirteen years old. In the year 1766, having three years more to serve, recklessly abandoning the "two good suits of apparel" due and payable in 1769, Isaiah, following the bad example of Benjamin Franklin, ran away to Halifax, Nova Scotia, in the hope of getting a passage from thence to London. In Halifax he secured employment on the *Gazette* as editor as well as printer. In 1766 the American colonists in New England and the colonies southward were showing agitated premonitions of revolt from Great Britain on account of the Stamp Act and other burdens unfairly imposed on them, but the Nova Scotians continued to be loyal, and here young Isaiah disclosed the aggressiveness that formed one of the elements of character which ultimately made him noteworthy in history. His criticisms of the British government were reproved by the governor so pointedly that Isaiah thought it prudent to leave

Halifax for Portsmouth, New Hampshire. He now worked successively in Portsmouth, Boston (at the invitation of his first employer), and Charleston, South Carolina. After a series of interesting adventures he returned to Boston in 1770, having broadened his faculties by his journeyings.

Boston in 1770 had about 20,000 inhabitants; all New England had about 300,000. Most of these people were opposed to British interference in their government, and were held in allegiance by British soldiers. News, consequently, was in demand, and Isaiah Thomas, acquiring the plant of his former employer, issued a thrice a week newspaper called the *Massachusetts Spy*. Hitherto newspapers in Boston had been issued once a week and this news sheet furnishes the first evidence of Thomas' enterprise. Within a year he reverted to a weekly issue, but in a larger form than had been theretofore issued in Boston. In two years Isaiah Thomas, as printer and editor, acquired a subscription list larger than any other in Boston. The *Spy* was the most radical newspaper in America, and in a circular issued in 1774 we find its editor in notable company. The circular was issued "to the officers and soldiers of His Majesty's troops in Boston" and stated that the friends of the king expected them, the instant rebellion happened, to put Samuel Adams, Bowdoin, John Hancock and others to the sword, not forgetting "those trumpeters of sedition, the printers Edes & Gill and Thomas." The cause of the colonists in "the times that tried men's souls" was ably and courageously advanced by the printer editors wherever newspapers existed. It was in the printing office of Edes & Gill, publishers of the *Boston Gazette*, that the members of the "Boston tea party" met to disguise themselves as Indians preparatory to throwing the historic tea cargoes into Boston Harbor.

In 1774 Thomas issued his *Royal American Magazine* and, in 1775, *Thomas' New England Almanac*, which continued until 1822. In 1775 the crisis was impending and it became dangerous, if not impossible, to publish a patriotic newspaper in Boston. Thomas forwarded his printing plant to Worcester—"stole them out of town in the dead of the night." All other property he lost. As a minute man he participated in the skirmishes at Concord and Lexington, and then proceeded under the advice of Adams and Hancock to Worcester, journeying on foot. Here he did all the printing for the revolutionary Provincial Congress, and in April, 1775, printed for it the first book printed in Worcester, "A Narrative of the Excursions and Ravages of the King's Troops Under Command of General Gage on the Nineteenth of April, 1775." The *Spy* was first issued in Worcester on May 3, 1775. Although Thomas was so widely known and admired as a patriot that when he made a journey on foot to New York the same month "the innkeepers on the way would receive no pay for meals or lodging, nor boatmen for carrying him across ferries," he established himself in Worcester under great difficulty. Benjamin Russell, one of his apprentices, who became the leading journalist of New England, tells us that Thomas and his apprentices frequently made their meals in the printing office on bread and milk and slept on rags taken in for the papermakers. Thomas was appointed postmaster at Worcester by Benjamin Franklin, Postmaster General, and in 1776 these two distinguished men met for the first time, maintaining a friendly correspondence thereafter. Franklin in his later years termed Thomas the "Baskerville of America," Baskerville being then esteemed the finest printer of the old world.

In 1776 Thomas leased part of his plant and the *Spy* to others, and with the remainder of his plant tried to establish himself in Salem. Worcester was then merely a village and meagerly supported a printer. The Salem venture was unsuccessful; three attachments were served on his press and types in one day, and Thomas was compelled to sell all to pay his debts. There is a hiatus in his history until 1778. We can

not learn what his employment was, but on July 24, 1776, a copy of the Declaration of Independence reached Worcester, its bearer being on his way to Boston, and to Isaiah Thomas the honor was given of reading the Declaration "to all the inhabitants" assembled for the purpose of hearing it, that being the first time it was publicly read in New England. That must have been a thrilling experience for our young printer.

In 1778 Thomas resumed possession and publication of the *Spy*, and made it very influential. His progress was slow, but steady, especially in the publication of books. When peace came, in 1783, he hastened to import new types. In 1785 he issued "A Specimen Book of Isaiah Thomas' Printing

In 1802 Isaiah Thomas had amassed one of the greatest fortunes in America. He owned several warehouses, residences and farms in various localities. He then operated by himself or with partners sixteen printing presses, seven of them in Worcester. A record has been preserved which shows that he employed in Worcester alone 150 work people in printing, papermaking, binding and distributing his product. A careful inventory of his Worcester business taken in 1796 shows the value of plant and stock in trade to be \$39,679.02, and an itemized statement in Thomas' own writing shows his total property to be worth \$107,945. The most expensive single item in a printing plant at that time was the wooden hand

printing press. The price of the largest size made was (new) from \$130 to \$160 (the latter of mahogany) in London; smaller sizes sold for about \$100 each. The Worcester plant was itemized: Presses, \$723.66; type, \$12,361.01; printing materials, \$504.43; cuts, \$525.16; his son's printing plant, \$817.42; bookbinding tools, \$204.45, all less depreciation. In 1802 Thomas inventoried his possessions at \$151,340.91. It must be kept in mind in considering these values that the purchasing power of a dollar was then three to four times greater than in the present time. For a Bible, which he kept standing (stereotyping being then unpracticed in America) he paid out over \$6,000 for type and composition. One of the chief aids to Thomas' business success was his liberality with his brighter apprentices and other meritorious assistants.

Following the example of the



Antiquarian Hall, Worcester, Massachusetts, erected in 1820 and presented to American Antiquarian Society by Isaiah Thomas; vacated by the Society in 1853; demolished September, 1912. This is the last picture taken and shows the edifice unoccupied and dilapidated.

Types, having as large and complete an assortment as is to be met with in any one printing office in America, chiefly manufactured by that great artist, William Caslon, Esq., of London." It is dedicated "to the lovers and encouragers of printing (the first and best of arts)." In a copy of this specimen book, preserved in Worcester, there is this note in Thomas' handwriting: "£2,000 sterling and upwards were added to this specimen from Fry's, Caslon's and Wilson's foundries between 1785 and 1794." Thomas was on the way to wealth.

The *Spy* was suspended from March, 1786, to March, 1788, owing to the imposition by the State of a stamp tax of two-thirds of a penny on each copy of a newspaper. This exaction was followed by a tax on all advertisements printed in newspapers. These taxes were, said the *Spy*, "a shackle which no legislature but ours, British or United States, has laid upon the press, which when free is the great bulwark of liberty." When these taxes were removed, in 1788, the *Spy* resumed. During its suspension the *Spy* was replaced by the *Worcester Magazine*, technically not a newspaper. In addition to the *Massachusetts Spy* (Boston, 1770-1775; Worcester, 1775) Isaiah Thomas established the *Essex Journal* (Newburyport, 1773); *Farmer's Museum* (Walpole, N. H., 1793); *Brookfield Advertiser* (Brookfield, 1799); *Royal American Magazine* (Boston, 1774); *Worcester Magazine* (Worcester, 1785), and *Massachusetts Magazine* (Boston, 1789-1797). The *Spy* continued in the ownership of Thomas until 1802, when it passed to his son, and continued under various owners until it ceased publication in 1904.

great Franklin, he established them in business as partners. In Boston, Thomas & Andrews did an extensive business from 1788 to 1820, as did Thomas & Carlisle in Walpole; Thomas & Waldo, in Brookfield; Thomas & Tappan, in Portsmouth; Thomas & Merrifield, in Windsor, Vermont; Thomas & Tinges and (later) Thomas & Whipple, in Newburyport; Thomas, Andrews & Butler, in Baltimore, and Thomas, Andrews & Penniman, in Albany, New York, and others. E. T. Andrews, an apprentice in the Worcester plant, without any means, was made a partner with a half share of profits in a printing office and bookstore in Boston in 1788. The inventory of Thomas & Andrews, Boston, for 1817 totaled net \$181,735. In 1819, the stock in trade and other assets had depreciated to \$140,000. The asset values may have been inflated, because in 1820 Thomas sold his half interest to Andrews for \$13,000 and half the stock in trade, estimated to be \$18,000 in value. Thomas was bitterly indignant, and writes of Andrews "who served his time with me, and whom I sat up in Business — he then had no property — but now is rich, and by his management is worth four times as much as myself — so things go! * * * on no other terms could I close this long concern with my partner." Thomas believed that his share should have been at least \$70,000. In 1814 the Walpole business inventoried \$23,265 and the Portsmouth business, \$10,264.

In 1802 Thomas retired from active business in Worcester in favor of his son, Isaiah Thomas, Jr. He continued various partnerships in other cities, probably because he found it difficult to disentangle himself from his partners without loss.

As a publisher Thomas was singularly successful in gaging the wants of readers. From 1770 until his retirement in 1802 he is known to have issued 392 books, small and great. Some conception of his success may be had from the fact that he printed and sold 54,000 copies of "Perry's Dictionary," pp. 596, the first dictionary printed in America, and 300,000 copies of Perry's Spelling Book (1785-1804). His Almanac (1729-1822) frequently ran into three editions a year. In 1791 he printed two editions, folio and quarto, of the Bible; an octavo edition in 1793; 12mo editions in 1797 and 1798, and another octavo edition in 1802. In 1794 he issued the first Greek grammar published in America. He had almost a monopoly of the publication of school books in America. His list of books included scientific, historical, religious, fiction, medical and agricultural, and was particularly ample in juveniles, of which more than fifty have been preserved. The juveniles were sold at prices ranging from four to twenty cents and were attractively illustrated. These generally ran into two and three editions. None was quite so popular as "The History of Little Goody Twoshoes, otherwise called Mrs. Margery Twoshoes, with the means by which She acquired her Learning and Wisdom, and in consequence thereof her Estate. Set forth for the benefit of those

Who from a State of Rags and Care
And having Shoes but half a pair,
Their Fortune and their Fame would fix
And gallop in their Coach and Six."

Isaiah Thomas originated the great papermaking industry now contiguous to Worcester. Through his efforts the first paper mill was established at Sutton by Abijah Burbank, in 1776. In 1793 Thomas erected a paper mill in Worcester. In 1795 he published a book on exceptionally fine paper, and in the preface he says: "The making of this particular kind of paper on which these sonnets are printed is a new business in America, and but lately introduced into Great Britain. It is the first manufactured by the editor * * * The favorable acceptance of this and other volumes printed in this country, will doubtless raise our emulation to produce others, better executed, on superior paper, and with more delicate engravings." This was the paper we now call wove and, in France, papier velin.

When, in 1802, at the age of fifty-three, Isaiah Thomas declined the routine of business, he did so with the intent to enter upon a course of study and labor, the fruits of which commend this great printer to our esteem in a greater degree than his remarkable achievements as a self sacrificing patriot and successful master printer, papermaker and publisher. He set about forming a library, particularly valuing items relating to printing and newspapers and American history. In 1810 he issued "The History of Printing in America, with a Biography of Printers and an Account of Newspapers; to which is prefixed a concise view of the Discovery and Progress of the Art in other parts of the World. In two volumes. By Isaiah Thomas, Printer, Worcester, Massachusetts." This invaluable work of 1,052 pages is the foundation and, oftentimes, the only source of our knowledge of the early printers of North America. The American printer who has not read it may convict himself of a neglect inexcusable in one who is properly instructed as to the dignity and superior usefulness to mankind of his art and occupation. In 1874 the American Antiquarian Society issued a revised and enlarged edition, which was pref-

aced by a memoir of the distinguished author written by one of his grandsons.

Early in 1812 Isaiah Thomas announced to a few friends his intention of founding that society subsequently named the American Antiquarian Society, which celebrated its centenary on October 15 and 16, 1912. Later in the year the society was incorporated with the purpose "to assist the researches of the future historians of our country." Isaiah Thomas was elected its first president and immediately presented the society with his library of 3,000 volumes. He gave most of his time henceforth to the upbuilding of the society, and constantly enlarged its library and historical museum by gifts. In 1820 he erected Antiquarian Hall (demolished in 1912) at a cost of \$10,000, as a home for the society. He printed the "Transactions" of the society at his own expense. Continuing as president until his death, during his lifetime his gifts aggregated \$26,000, and he bequeathed an additional \$24,000.



Present edifice of the American Antiquarian Society, Worcester, Massachusetts, founded in 1812 by Isaiah Thomas, Printer. In true antiquarian spirit the facade of the new building follows the architectural lines of the first home of the Society, illustrated on another page. This building was opened in 1911.

In 1911 the American Antiquarian Society moved into its third building. It has a membership restricted to 175 of the foremost scholars and scientists of the United States. It has done a great deal to advance historical knowledge. Its library is invaluable in contents, and now contains 180,000 titles. Among learned societies in America it ranks with the foremost. "Its usefulness will increase through distant centuries."

Isaiah Thomas passed from earthly activities on April 4, 1831. For many years he was the first in reputation among the citizens in Worcester, energetic in all public, philanthropic and educational works. He was a member of all the learned societies of the United States. The Governor of the State said of him: "The city is full of memories of his good deeds," and a lifelong friend said: "Young men, just entering into active life, and engaging in untried and perplexing mazes of business, seldom looked to him in vain for advice, for patronage and for assistance." His will is lengthy. He bequeathed his real estate and household effects specifically to his relatives, servants and friends. These were of great value, but were not appraised. In addition his executors disbursed the sum of \$122,766 in cash to various persons and to learned or charitable institutions, twenty of the latter receiving bequests, among them the printers' societies in Boston and in Philadelphia. He also cancelled a great amount of debts for money loaned to various persons and societies. An examination of the papers of his business shows that he was liberal in giving credits and lost immense sums thereby.

At the time of his death in 1831, it was written of him:

Benevolence was a prominent trait in his character. The community in which he resided will long cherish his memory as a public benefactor. The

land upon which the present court house [in Worcester] stands was a donation from him, and the grounds around that building received their present convenient and beautiful form from his direction. To the town he gave the street which bears his name, besides a gift of land which gives the Main street its peculiar beauty. The square near the jail, with stone bridge which intersects, was formed at his expense. The parish of which he was a member had reason to recollect many acts of his munificence for its benefit. The public clock upon their brick meeting house was his exclusive donation. To almost all the acts of public philanthropy he was a generous contributor, and this without discrimination of party or sect. The unfortunate children of want in this vicinity will lament his death, for his charities to them have ever been abundant.

"In his personal appearance he was tall, slender and well formed, singularly precise and studied in his dress [like Franklin] and fashionable to a fault." He was the first in Worcester to maintain a coachman and carriages, and often traveled in his own coach and four.

In his later years he was honored as the "grand old man" of the printing industry by the printers of America. He, who was the friend of Benjamin Franklin and George Washington and the leaders of the Revolution, considered all his honors subsidiary to that of being a master of his art and craft. In it he found an unlimited field for intellectual enjoyment, as well as for profit. In responding to an invitation to attend a celebration of the Philadelphia Typographical Society, in 1825, he wrote: "Although I can not take to myself all the merit you are pleased to allow me for my endeavors, long since, to establish our Art in this continent on a more respectable footing than it then was, yet, so far as my efforts for that purpose produced any good effect, and have met with the approbation of the Typographical Family, it will ever afford me high satisfaction. * * * My attachment to the Art of which we are professors is not diminished. Could I live my life over again, and choose my employment, it would be that of a Printer."

HOW MANY PAPERS IN A ROLL?

BY RAYMOND S. BROWN



THE web pressman is frequently confronted with the problem: How many papers in a roll? Is there enough in this roll for the run or shall I have to stop the press and splice on a new roll? How much do I lack, and have I on hand a stub or part of a roll which will complete the run? Or again, here is a roll with a damaged place near the core, how many good papers does it contain? The ability to answer these questions quickly and with a fair degree of accuracy will often make it unnecessary to stop and change rolls in the middle of a run when mails are to be caught and time is precious. It will also enable leftover stubs to be used up to good advantage and prevent much unnecessary changing of rolls.

The writer here describes a simple method which will answer these questions and which he has used with good results for a number of years. While rather approximate, due to variations in thickness of stock and winding tension, it is close enough to afford much useful information.

The method is based on the fact that the number of papers in a roll is proportional to the area presented by the end of the roll. This area is in the form of a ring, the inner circle of the ring being the core on which the paper is wound. The area of such a ring may be shown by geometry to be proportional to the square of the length of a chord drawn tangent to the inner circle (see illustration). This chord is always somewhat shorter than the diameter of the roll. Expressed as an equation this rule becomes, $N = kC^2$, N being the number of papers in the roll, C the length of chord measured as shown in the illustration by holding a yard stick tangent to the core with one end even with the outside of the roll, and k a constant which is different for every length of page and thickness of paper.

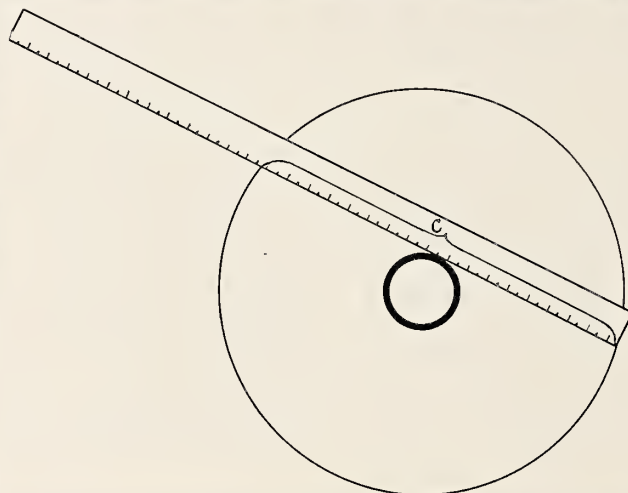
K must be found by experiment in any particular case. For a press having a page length of 22.5 inches and using ordinary 32 pound news print the value of k was found to be 10.27. A roll of such news print having a chord length of 30 inches would thus yield $10.27 \times 30 \times 30$ or 9,243 papers.

Suppose the roll is damaged near the core and it is desired to know how many good papers may be run from it. The ruler is held tangent to the circle containing the damaged paper and the length of chord measured as before.

In order to find the value of k for any specific case, proceed as follows: Measure the chord C at the beginning and again at the end of a run, and note from the press counter the number of papers printed. The value of k is then given by

$$k = \frac{N}{C_1^2 - C_2^2}$$

This value of k , if carefully determined, is not likely to vary more than five per cent for any roll of paper in any par-



ticular lot and is sufficiently accurate to be used as a basis for measuring the other rolls of the lot.

After the value of k is found it is an easy matter, if desired, to construct a scale on a strip of wood or metal which may be used in place of a yard stick and will read the number of papers directly without the necessity of multiplying. This is done by substituting even values of N , such as 100, 500, 1,000, 2,000, etc., in the equation

$$C = \sqrt{\frac{N}{k}}$$

marking off the resulting values of C from the end of the scale and inscribing each mark with the value of N used in computing it.

DEFINITIONS FROM THE PRINTER'S DICTIONARY

BY GEORGE W. TUTTLE

Printer Indigestion: "A full waste barrel."

Printer Muse: "A composing stick."

Printer Joy: "No errors on the job."

Printer Stumbling Block: "A bad impression."

Printer Grandeur: "An imposing stone."

Printer Optimism: "I'll corral that big job tomorrow."

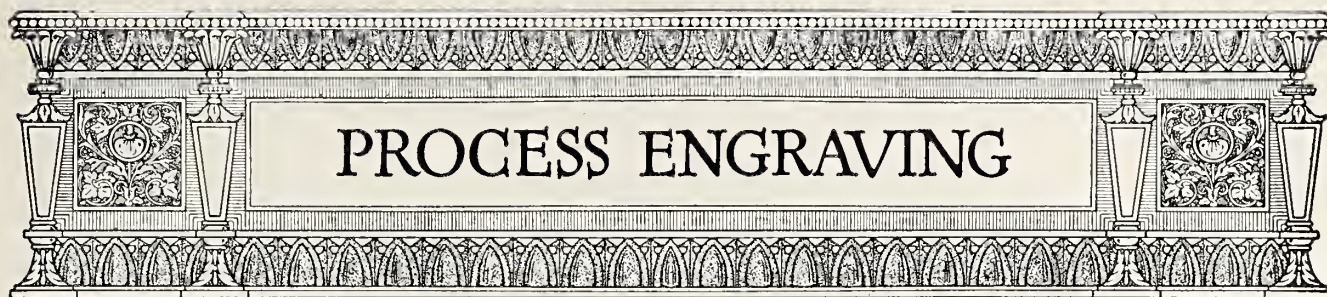
Printer Satisfaction: "Best job of printing I ever had."

Printer Suicide: "An overdose of ink."

Printer Violence: "Throw her in the waste barrel!"

Printer Paradox: "Keeping your promise after giving it to the other fellow."

Printer Expectation: "A plethoric bank account."



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

"Le Guide de l'Opérateur dans la Photogravure"

Here is a guide to the operator specializing in photoengraving who reads French. It is by Louis Villemaire, an experienced photoengraver and superintendent of a plant, who entered the war and was wounded at Verdun in 1916. This book gives the bare formulas used in every branch of photoengraving, without going into any theories or details regarding any of the operations. One thing it proves is that French methods are not those employed in this country. There is not a single formula in the book that would be an improvement on those we use, and still they are undoubtedly popular in France. The book is recommended to our French readers. It is published by Dunod, Editor, 47-49 Quai des Grands-Augustines, Paris, VI, France. Price 12 francs.

Embossed Plates Reproducing White Lace

James A. O'Brien, Brooklyn, New York, sends a card showing white lace embossed on a black background, which he brought from Japan, and asks if he can have such work photoengraved in this country.

Answer.—This embossed reproduction of white lace is not done by photoengraving. The Japs placed the white lace on the bed of an electrotyper's lead mold press and took an impression from the lace in a sheet of lead. This lead mold was electrotyped with a heavy copper shell, which was backed up with hard stereotype metal and shaved smooth on the back. An embossing counter was made from this electrotypes in the usual way. The cardboard on which the printing was done was soaked in water until soft. The copper electrotypes was then put in a strong platen press, its surface inked with black ink, the soft cardboard laid on it, and when the impression was taken the soft cardboard was forced into the electrotypes mold by the counter, giving a perfect imitation of white lace in relief, while the ink, being printed on the cardboard at the same time, furnished the black background to show off the white lace. It is another illustration of how the Japs excel us in odd uses of the machinery which we supply to them.

English Report of United States Process

Here is a description from the *British Journal of Photography* of a new method of making halftones to be launched in the United States:

"According to the particulars that have reached us, a continuous tone transparency is first made from the original negative, or from a copy negative of the print. This transparency is placed at the front end of a box, and at a fixed separation in front of it is placed a ruled screen, and in contact with this a flat process film. At the other end of the box is a light chamber with an electric bulb. In the partition separating the light chamber from the interior of the printing box is fitted a variable opening or diaphragm. An exposure, which rarely exceeds two minutes, gives the desired halftone negative. This is printed on copper by the usual fish glue process, the tech-

nique of which has been simplified for its use in this specific way. Results which have been produced are stated to be exceedingly good in vigor and long range of tone gradation; in fact, to a degree unusual in coarse screen work."

Transferring Pictures

William A. Schmitter, Asheville, North Carolina, asks: "What fluid is used to transfer pictures, either colored, or black and white, to any other surface? The fluid is put on the picture and the latter placed face down on the material it is transferred to."

Answer.—Here is a solution that is used by artists to transfer printed cartoons or pictures that they want to redraw. The solution is frequently sold at country fairs by fakers. Make a solution of common yellow soap in hot water, using $\frac{1}{8}$ ounce of soap to ten ounces of water. Add one ounce of spirits of turpentine, and mix thoroughly. Pour this solution into a shallow dish, and float the picture back down on the solution until it is soaked through. Blot off the back, lay the picture face down on a piece of bristol board, and place a thin sheet of calendered paper on top. Hold one end of the calendered paper fast so that it will not shift, and burnish with some pressure on the back of the calendered paper away from the end held. After the whole back of the print has been gone over, it will be found that the ink, colored or black, has been transferred to the bristol board.

Etching Machines in Competition

No matter what opinions may have resulted from the exhibition of etching machines in actual operation at the photoengravers' convention, one must commend the fairness of the announcement of Robert R. Page in his advertisement in the *Photoengravers' Bulletin*:

"In the interest of truth and the welfare of the photoengraving industry, I am pleased to accept the suggestion, offered by S. H. Horgan in the April number of THE INLAND PRINTER, to take part in competitive tests with all other etching machine manufacturers who care to participate in the demonstration. To this end I have made arrangements to install a Century etching machine in the exhibition room adjacent to the convention hall, where, from June 22 until the close of the convention, I shall be pleased to etch any and all plates submitted. Select your own subjects, make your own negatives, bring your own prints on copper, and see them etched. Make your own comparisons and form your own conclusions."

Mr. Louis Flader, in the *Photoengravers' Bulletin*, comments on the suggestion for a competition in this way: "It is quite evident that the multiplicity of claims made in behalf of various etching machines, and the fact that there are a number of them on the market, cause some to make mistakes, and mistakes are costly. It is certain that some machines are better than others. Our idea is to give everybody a fair

field and to grant favors to none. The opportunity to do something besides talk is hereby extended. The rest is up to the machine manufacturers."

An Engraving From Worn Out Stereotype

"Printer," Inglewood, California, tells how he made a sharp engraving from a worn out stereotype, as follows:

"Some time ago one of our customers brought us an old stereotype of a special design. It had been used until it was not fit to print from. We took an impression from it in 'Positive Black' ink on onion skin paper, and made a contact negative on a process plate. From this negative an enlargement was made on smooth surfaced paper 11 by 14 inches. The enlargement was bleached out so that only a faint outline was left. The design was then drawn in India ink on this enlargement and reduced down on a process plate, from which we made a splendid sharp zinc etching."

ROTAGRAVURE—ITS HISTORY, DEVELOPMENT AND FUTURE

BY S. H. HORGAN



THE story of the invention of rotogravure, its introduction into the United States and its progress here, is an interesting one and in brief is about as follows: The inventor of rotogravure was Karl Klic (pronounced Klich in his native Bohemia), and a notable thing about it is that he invented it complete, as Senefelder did lithography. Klic was born in Bohemia on May 31, 1841. His father was a chemist who intended that his son should succeed him, and therefore gave him a good training in chemistry. Young Karl was bent on art and preferred experimenting with crayons and paints rather than with chemicals. He was sent to the great Academy of Painting at Prague, after which his father set him up in business as a photographer. After a while this work proved not interesting enough for the genius of young Klic, so when next heard of he was a draftsman and caricaturist on illustrated papers in Vienna.

Ambitious and industrious, Karl turned his attention to etching, and then dreamed of the possibility of producing photographs in permanent printing inks, and in any hue which would please his fancy. At that time photographs were known to fade, there being no such thing as one that was permanent. In his long and tedious experiments he developed what is known as Klic photogravure. This was about 1875. Photogravure is the printing in ink, from flat copper plates in a plate press by hand, of pictures having all the gradations of light and shade of a photograph. Through this printing method the great paintings of the world have been reproduced in an artistic manner. This work was most successfully performed in Vienna, where Klic instructed the first photogravure plate-makers and printers.

Years rolled around, and the restless mind of Klic conceived the idea of engraving photogravure on copper cylinders, or rolls, so they could be printed in a power press instead of by the slow hand wiping and printing method. He believed he could do it, but his friends thought he was dreaming. It was thought that photogravure required too delicate handling ever to be printed rapidly. Klic was persistent, and hearing that in a fabric printing works in Lancaster, England, an experimenter was at work with a similar idea, he went there and entered into an arrangement with the Storey Brothers, proving that his invention of printing rotogravure from rolls was entirely practicable. This resulted in the forming of the Rembrandt Intaglio Printing Company, Ltd. This company issued some art reproductions in color and monotone that were

recognized by art lovers everywhere as the most exquisite products that ever came from a power printing press.

It was characteristic of Klic not to patent his inventions, relying on those associated with him to keep the methods secret. The secret of good inventions, like murder, will out. The first leak of his secrets was to the United States, and the Vandyck Gravure Company came into existence in New York prior to 1907, as an exhibit of their work in four colors was shown in THE INLAND PRINTER for December, 1908.

In the meantime Germans were trying to discover Klic's secret. By Easter, 1910, they had succeeded sufficiently to print an edition of the *Frieberger Zeitung* by a method devised by Dr. Mertens. The illustrations of the paper were printed from intaglio etched copper cylinders, while the type was printed from stereotype plates on an ordinary newspaper press. A syndicate was formed to introduce Mertens' method into the United States, together with German presses, paper, inks and workmen. They installed the first German press in the National Cash Register Company's plant at Dayton, Ohio. Then the *Cleveland Leader*, *New York Times* and other great newspapers contracted with the Germans for the process and the presses. The *New York Sun* beat them all by producing in 1912 the first rotogravure supplement made by American workmen and printed on an American machine.

The outbreak of the war stopped German activities in the matter. Then American publishers found that the Klic method as worked in New York for many years was superior to the Mertens attempt and that better presses could be made in this country, so that now Karl Klic's method is in general use and American presses have been exported to France, London, England, and Sydney, Australia. The use of rotogravure has spread until now there are hundreds of newspapers using such supplements and the editions run into millions weekly.

In this article we have already referred to the first rotogravure insert used by THE INLAND PRINTER, in the issue for December, 1908, showing the highly artistic quality of printing possible by the rotogravure method. This month another insert is given, presenting views of the Recorder Printing & Publishing Company's rotogravure plant in San Francisco. The pictures tell the story: (1) The retouching of the "copy" in the art room; (2) making up of the positives into pages; (3) the photographic printing of these positives on the carbon tissue; (4) etching of the copper cylinder through the carbon tissue; (5) the simple web perfecting press on which newspaper supplements are printed, and (6) the sheet feed press on which commercial work is done.

Though the Recorder Printing & Publishing Company has been established for a quarter of a century, it was only during November last that rotogravure printing was taken up, and the insert shows the remarkable success attained with it.

The original title for the process was "Rotary Photogravure" which this journal has abbreviated to rotogravure, now the generally accepted term for the process.

The future of rotogravure would seem to be something like this: Engraving plants will be organized in the principal cities where copper rolls will be engraved for printers, just as photo-engraving is now done in plants devoted exclusively to that work. This will be brought about when sheet feed presses are put on the market here, as they are in England, France and Germany. Color printing by rotogravure will also be introduced, which will develop a field entirely its own. Then will be appreciated fully the invention of Karl Klic, who is now dreaming his life away among his native hills in Bohemia.

A CONCERN wrapped up in itself and in its own methods becomes too introspective in its ideas and outlook; physicians and alienists agree, too much introspection is bad for man or woman; it is equally as bad for the artificial being called "company" or "corporation."—*Knowledge*.

ROTARY GRAVURE *on the* Pacific Coast

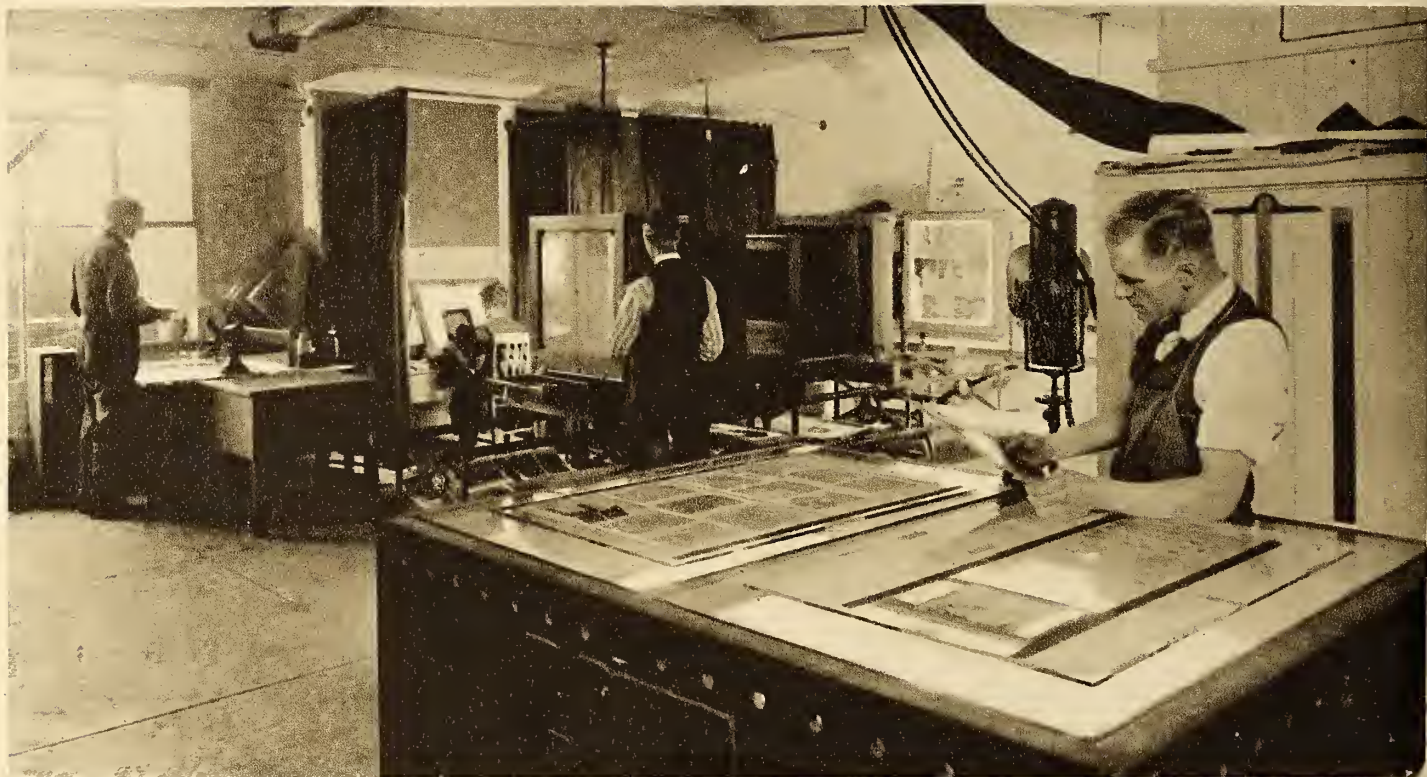


Pedro A. J. en gr.

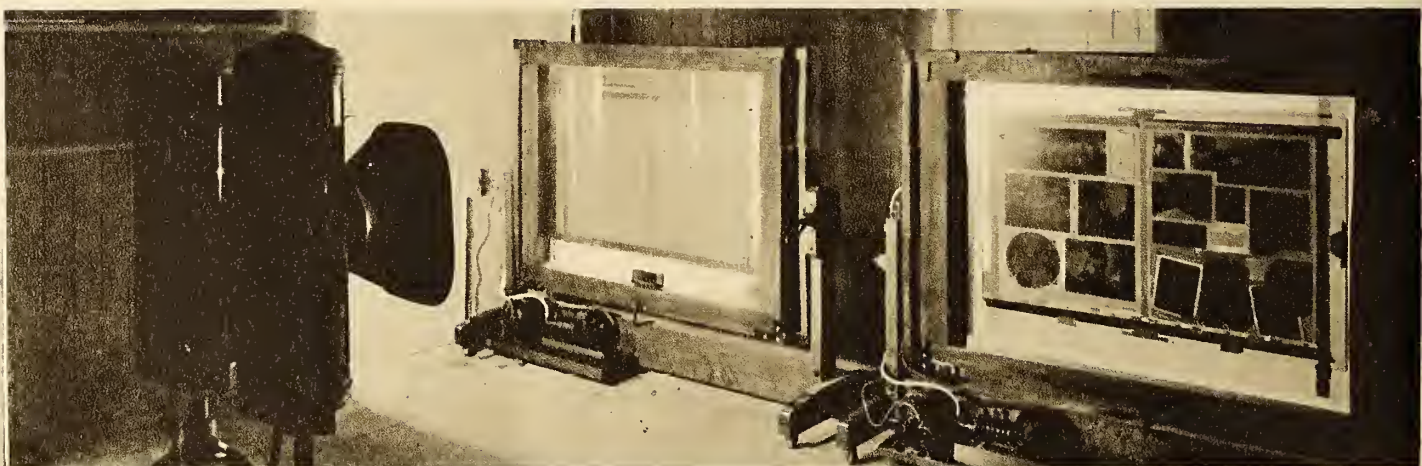
The
Recorder Printing & Publishing Co.
693 Stevenson St. San Francisco



The Art Room, where Rotary Gravure begins.



Photographic Department, where "copy" is made ready for printing on the sensitized carbon tissue.

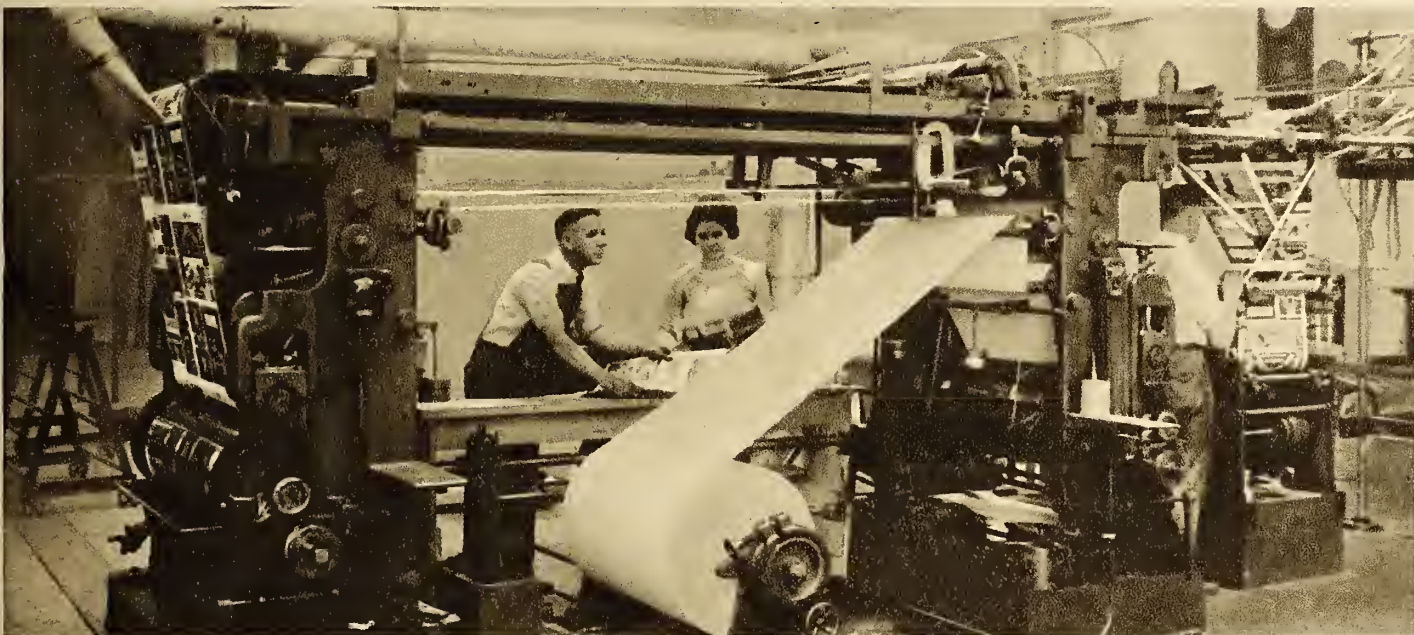


Glimpses of the Rotary Gravure plant of The Recorder Printing and Publishing Co., 693 Stevenson Street, San Francisco.

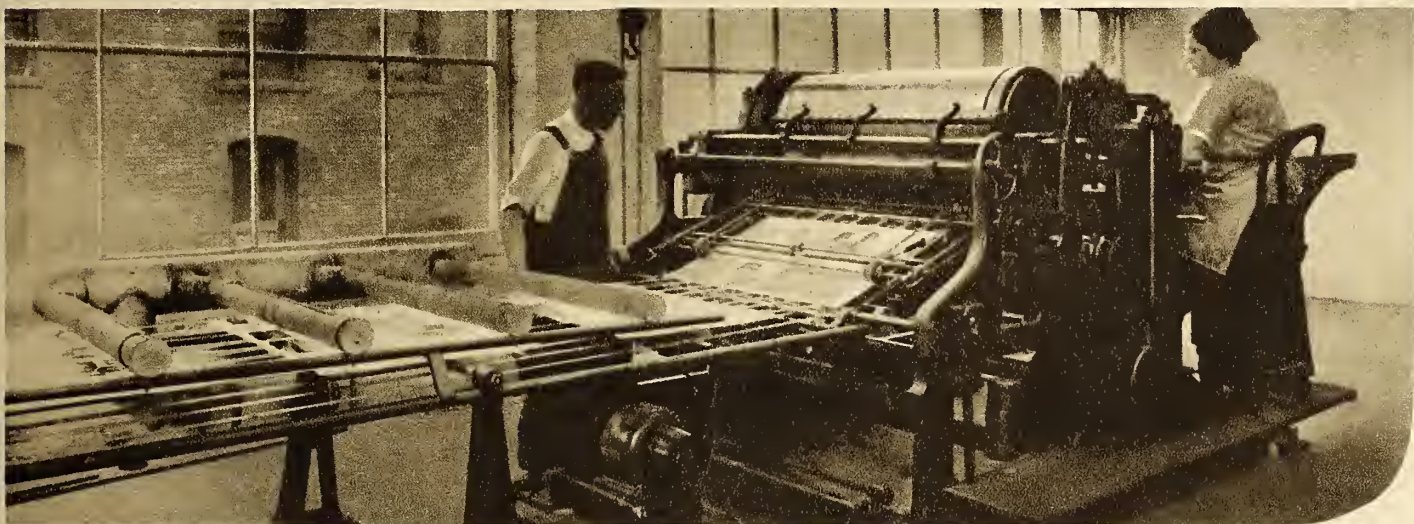




Cylinder on which the carbon tissue has been laid, ready for etching.



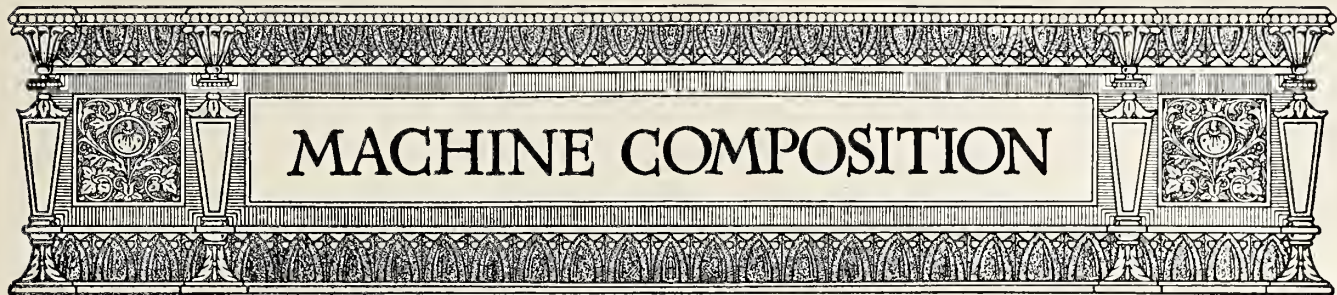
The "web" press that prints from roll paper, prints on two sides, cuts and folds, at one operation.



The "sheet-feed" press, for the finest grades of Rotary Gravure work.



"THE MOUNTAIN THAT WAS GOD"



BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Face of Slug Can Be Improved

A Kansas publisher submits a slug for examination and gives a few particulars regarding its production. Our recommendations are that better results will be obtained by increasing the temperature slightly under the metal pot and by increasing the stress of pump lever spring to the utmost by turning up on the nut beneath the spring washer.

Look for Dry Bearing

A Massachusetts operator states that occasionally a vibration occurs on keyboard but he is unable to find where it is. He wishes to know what to do to correct the trouble.

Answer.—We suggest that the two rolls be removed and an examination be made of the bearings. A dry spot will sometimes be found, which produces the noise. Another cause is dryness of the pulley bearing. As you know, the pulley is loose on the shaft; an oil hole will be found on the inside of the hub, and one drop of oil at this point will suffice for a long time.

Acid Not Recommended for Cleaning Matrices

A Kentucky operator writes: "I should like you to give me some information. Over a year ago there appeared in the Machine Composition department of THE INLAND PRINTER a reference to some readers using an acid for cleaning matrices, and they were warned not to use it, as it would injure the walls of the matrices. At the time it appeared I procured some of the acid, which was in crystal form, and used it to clean the keyboard cams, and it worked fine on them. Afterwards the label came off the bottle and was lost. If you can give me the name of the acid I shall appreciate it."

Answer.—Doubtless chromic acid was referred to. When used it is dissolved in water. It is not recommended for matrices, as it damages the walls, and besides is very poisonous. It is much cheaper to clean the keyboard cams in gasoline.

Under Side of Lower Front Lug of Matrix Shows Wear

A Minnesota operator submits a matrix showing wear on lower side of front lug. This wear does not have the characteristics which usually indicate the effect of the impact from striking in the assembling elevator. The operator states that in a recent job considerable of the composition called for auxiliary position of matrices and that frequently the first elevator hung up or entered the top guide with a violent jerk. He asks for advice on remedying the trouble.

Answer.—If many of the matrices show wear like the one submitted, their ears may be dressed on a matrix ear file without further damage. We suggest that you examine the front upper end of the duplex rail levers. If these show much wear it indicates that the damage to matrices is caused by the failure of this rail to be withdrawn fully when the elevator jaws enter the top guide. This lack of full movement of rail causes the matrices to hang temporarily by the edge or corner until

the teeth have forcible contact with the intermediate bar in the top guide. The pressure exercised by the upward movement of the elevator causes the matrices to be forced down from edge of duplex rail, producing rounded lugs. Replace the worn levers with new ones, also the blocks which the levers strike against. The rubbing of graphite on the blocks will tend to prevent unusual wear and will prevent the knock or pounding when the elevator enters top guide. Where considerable composition is set with matrices in auxiliary position it is advisable to have an elevator filling piece, which permits the assembling of matrices in normal position.

Spacebands Cause Trouble

A Michigan operator writes: "I am operating a machine with which I am having spaceband trouble. Every once in a while a spaceband refuses to fall into the star wheel and will strike sometimes as far as three ems to the left and on the line, causing transpositions which take time to adjust. This happens just as often when there are no matrices coming down behind the spaceband as when there are. I have tried every remedy I know—even to putting on new parts, but to no avail."

Answer.—We suggest that you first see that the chute spring is just close enough to permit a capital W to pass freely. When this is done you may bend the lower end of the chute plate a trifle to the right to diminish the space for the passage of the spaceband. This should prevent further trouble if no other complication is present.

Machine Slows Up

A linotype machinist in northern New York writes: "We have been troubled for the past two weeks with our Model 18 linotype slowing up. The machine was new July 1, 1916, and has never had hard usage. It checks quite appreciably after it casts, and the pump lever cam hits the hump in cam No. 7. We have an electric pot that has always worked satisfactorily. It produces a fine slug with a good face. We have a new spring in the clutch, and new leathers. If you can give some information as to the reason for the slowing of the machine and will suggest a remedy I shall be greatly obliged. An expert from a neighboring city who was down Sunday worked for five hours and said everything was all right; but by mid-forenoon of Monday the machine acted just as it did before."

Answer.—We suggest that you try the machine without casting and see if it slows up; then try it casting to note if its action is similar to the slowing up after casting. In this way you will learn whether it is due to the resistance of pot withdrawing after cast and the raising of the plunger. Try reducing the tension of the pump lever spring by moving it into the rear notch of lever, also remove plunger and bail metal from pot until the well is exposed one-half inch. Place one-half a teaspoonful of dry graphite into well and put in plunger, which should be clean. This should somewhat lessen resistance. If pot withdraws with a noise, you may correct

the trouble by slightly raising the temperature of mouthpiece; use button on front of panel box. By stretching the new clutch spring it will increase stress. Be certain that there is no dry bearing anywhere.

The following is part of a letter received a week later: "After following your instructions our trouble has disappeared. We thank you for past favors and for your advice in our present difficulty."

Frequent Distributor Stops

An Illinois publisher writes as follows: "For some time we have been experiencing an annoying difficulty with our machine, the matrices stopping either in the channel or in the channel entrance. Sometimes they stop in the channel, clogging it until the distributor is stopped, and at other times a matrix is caught, before it has cleared, by the next one on the bar. It has seemed to us that there might be a slight difference between the magazine and the entrance channels—a slight raise on which the matrices would occasionally catch—but we do not find any adjustment either to lower the magazine or to raise the level of the channel entrances. At times the machine will run for half an hour without a stop, but I believe our operator is averaging forty or fifty stops a day because of this trouble. We shall greatly appreciate any suggestion that may lead to the correction of this difficulty. We read your suggestions regularly, but have never seen this particular trouble mentioned."

Answer.—The difficulty one experiences in describing how to find the cause of a trouble is fairly well illustrated in this case. In going into this the writer will attempt to state just how he would go about finding the cause of the distributor troubles. First, an examination by good light would be made of the back end of magazine to see that no burrs are present on the upper or lower channel plate of magazine. Bruises would be removed with a file. Second, all guides of the magazine entrances in the area of the trouble would be examined and straightened if found bent; also with the entrances closed an examination would be made of front end of guide of partitions in magazine. This can be done only by looking over top of distributor beam and by raising the matrix guard which covers the upper edge of front end of these guides. All guides must conform to channels of magazine. Third, while an operator is sending in pi lines an observation (with good light) will be carried on at the back of distributor; close watch is given as to how the matrices fall. Here is where the real investigation begins. We will suppose a stop occurs. The entrance is opened and perhaps five or six matrices are clogged in the magazine entrance; all of these matrices are ignored. The aim is to find the cause, which will be the first matrix of the group. This matrix is withdrawn; perhaps it is found to be in the magazine down one or two inches. Doubtless it will be found to be bent slightly. If so, it is set to one side and the balance of the matrices are run in again and watched closely to see if any of them are going to give trouble. This line of endeavor is continued until the cause of *every* individual stop is determined. Suppose the distributor stops and a matrix has fallen flatwise on top of guides. This matrix is again run in and watched, and if it repeats the stop it should be discarded. If the operator who is running the machine undertakes to find the causes of trouble in distribution he must be within reach and view of the trouble area. If he is on the back step only to fix troubles and not there to find them he naturally will have to guess as to the cause. We venture to state that if one-half hour is given to a real examination of causes, the trouble will be found and remedied in a short time. Occasionally a machine is not level, or is on a vibrating floor, and perhaps is too near a cylinder press, which causes a lateral vibration. Any of the foregoing causes will be sufficient to give distributor stops without anything being wrong with the

matrices or magazine entrance. We suggest that a spirit level be placed on the round rod just above back distributor screw. See if the bubble is on line or slightly toward clutch end of distributor, as it should be. If necessary, raise both toes of base on that side so that the machine stands correctly.

Keyboard Rolls May Need Cleaning

A North Dakota publisher writes: "We have been having a new trouble on our machine, and I should greatly appreciate your telling me the remedy. When it is slightly cool in the room the cams that work on the front rubber roll respond only at random to the touch of the keys. As soon as it becomes warm the trouble stops. The strange thing about this is that all the cams work perfectly on the back rubber roll no matter how cold the room is. It can not be on account of the oil being cold, because then both sets of cams would refuse to work. At this time of the year (April) it should not be necessary to keep up fires."

Answer.—We suggest that you remove the rollers, roughen them with coarse sandpaper if they are made of smooth rubber, and then wash off particles of rubber with soap and cold water. Dry the rollers, oil bearings and return the rollers to the machine. Remove all cams, and oil each bearing with one drop of clock oil. Then return the cams to place and try out.

"THE CROOK'S FUND."*

BY R. T. PORTE



BOB ANDERSON was just a bookkeeper, an ordinary office man, stooped from continually bending over his desk. He went quietly about his work, spoke little and made his presence as unobtrusive as possible. He wrote a faultless hand and his books looked like specimens of copperplate engraving. Deliberation and he were brothers. Had he ever been seen to hurry, the office staff at the Duncan Printing Company would have thought he was sick and needed a few days off to rest his nerves.

With a precision irritating to the man who does things on impulse, Bob always had the work of the office up to date. The monthly trial balance was always ready at the proper time, the statements to customers mailed promptly at the beginning of the month, the cash book balance always reconciled with the bank statement, and countless other details of office routine were taken care of with unfailing promptness.

Bob also had an annoying habit of presenting a statement at the end of every month. He called it a "profit and loss" statement. It showed the sales and purchases, cash receipts and disbursements and a lot of other items, including depreciation and interest on investment, which might as well have been written in Chinese as far as the boss was concerned. At the foot of the statement was something in red ink about "loss." Where did he get that loss stuff, anyway? Weren't the bills paid promptly, and many of them discounted? Didn't the ghost walk regularly in the shop on Saturday? And didn't John Duncan have a neat little sum left for his own personal use after paying all the expenses of the business? Systems were a lot of red tape, anyway, and an office staff a necessary evil that cut into the profits.

That the bookkeeper had a mind above the routine of office work was an idea that anyone who knew him would have laughed at. He was an expert bookkeeper, but that was all.

Bill Griffin, the salesman, was a johnny on the spot fellow, bubbling over with pep and enthusiasm, and was right there after business. He had the inside track with the purchasing agents of several local firms and used to receive confidential

*Note.—This is the sixth of a series of twelve stories of the printers of Chiapolis. Copyrighted, 1921, by R. T. Porte.

tips as to how his prices compared with others and was given a chance to underbid competitors. Many a time he told Duncan he had a tip on how to get a certain job at such and such a price. Bill was a real salesman and sold more printing than any other man in the town. All the purchasing agents seemed to like him; at any rate, he walked away with their orders.

The boss appreciated him and gave him a free hand in making prices. Several other houses were after him (so he told Duncan), but a liberal raise made him decide to stay.

One morning Bob failed to show up at the office. His wife telephoned that he was not well and was going to spend a couple of weeks in the country on the doctor's orders. He expected to be in condition to return to work at the end of that time.

Two days later the Chiapolis State Bank phoned that the account was overdrawn and that some money had to be deposited at once to cover the checks. Duncan went to the cash drawer and found about \$10 in cash and \$32 in checks. He made out a deposit slip and sent Bill to the bank with it. Bill returned with a white face.

"The cashier says he needs \$400 more," he said. "He will have to protest the checks unless the money is deposited at once. He also says our note for \$350 is due and will have to be paid immediately. Bob didn't look after it before he left."

Such a thing had never happened before. There had never been the slightest worry about deposits, overdrafts or the renewing of notes. Such things had apparently taken care of themselves for years. Now with all this coming up that confounded bookkeeper had to get sick.

There was no more cash on hand and the bank would close in half an hour. There was only one thing to do, to see the cashier and have him hold up the checks until the next day. After considerable persuasion, the cashier consented and the boss went home in a very uneasy state of mind. His credit was saved for the time being, but he didn't know what was coming next. Had he realized what was going to happen on the following day he would have felt even more uncomfortable.

Next morning Bill took a bunch of overdue accounts which the ledger showed to be still unpaid and started out to collect them. At noon he returned without having collected a cent. Each customer declared his bill was paid and several produced receipted bills bearing the bookkeeper's initials in support of their claims. Meanwhile the bank wanted the \$400, also \$218.16 more to cover checks that had just come in. Duncan was at his wits' end to know what to do next.

He tried to get somebody at Bob's house on the phone, but after several minutes of frantic ringing the operator replied "They don't answer." Bill took the street car out to the house and found nobody home. There was nothing to do except make a clean breast of it to the cashier and see what could be done.

The cashier looked solemn, and after a conference with the president he said the checks would have to be protested unless the money was forthcoming to cover them. He would grant a loan as a temporary relief, but demanded a chattel mortgage as security.

In desperation Duncan agreed. If the checks were protested his credit would be injured. Besides the next day was pay day and the boys would be wanting their money. The cashier estimated that \$3,000 would be needed, so the boss mortgaged his plant for that amount. Owing to the suspicious nature of affairs at the Duncan Printing Company, the cashier demanded that the books be audited.

Next morning two accountants showed up at the office and began the audit. They spent several days checking over the cash book, the ledger and the bank statements. Every one in the office was subjected to a thorough cross examination.

Finally, the accountants presented a dozen sheets of type-written matter, the substance of which was that the bookkeeper had taken some \$3,500 from the firm.

The boss was thunderstruck. At first he could not believe it, but there were the facts on paper signed by a reputable firm of public accountants.

After a sleepless night with the prospect of bankruptcy staring him in the face, he went down to the office before the usual time.

There he received another shock. Perched on the stool at the high desk was Bob Anderson at work on the books as if nothing had happened. With a great effort Duncan managed to control himself till he got to his desk. Then he called Bob to him. Before the boss had a chance to say anything Bill Griffin rushed in blustering something about crooks. He demanded that Bob be turned over to the police.

"Just wait a moment before you call the police," said Bob. "I'm not the only one in this room who has stolen money from this firm and I have a few words to say. I won't run away and after I'm through you may have a few things to think about. I can replace what I have taken, but there are some others who have robbed this firm who can't."

"What do you mean?" shouted Duncan angrily, "there are only three of us here. I certainly didn't rob myself and that leaves only Bill Griffin. Do you mean to accuse him?"

"Just keep your temper and listen to what I have to say," said Bob calmly. "You remember the folder for the Wells-Braken Company which you did for \$316.50? Well, Sam Braken lied to you about the lower price and you did that job for \$86 lower than the lowest bid. That day I took \$86. Bill robbed the firm of \$86 that should have come to the firm and I took \$86 already here. Where's the difference?"

"Then there was that lot of printing for the Power Light Company. Their purchasing agent was boasting how he worked you for \$360 less than the next lowest bidder. The next day I took the same amount of money."

"For the past five months I've kept track of the jobs you've landed away below any one else and found out how purchasing agents were working you for lower prices. In each case I have taken the amount of the difference out of the cash. You have not only lost the \$3,500 I have taken, but also the \$3,500 you might have had if you had sold your printing at the right price. The money I took can be paid back, but you can kiss the other good-bye. Now, Mr. Duncan, which of us is the bigger crook?"

"Here's your money," Bob went on, producing a pass book. "It has been on deposit at the bank all the time. I told the cashier what I was doing and he put the money into a special account for you—the crook's fund, he calls it. That's why he lent you the money—your own money. I couldn't find any other way to convince you that you weren't making money. My reports had no effect, so I tried this method. I can get another job if you don't want me any longer. What do you want me to do?"

"Do?" roared Duncan. "Make out a check for what is coming to Bill Griffin. He's too d—smart for this business. He should be selling oil stock. Then bring in some of those reports and we'll go over them together. I hate to face that cashier now. He must have been laughing up his sleeve at me all the time. By the way, Bob, I never heard you talk so much before. Do you think you could sell printing?"

"Sure," said Bob. "For the past three years I've been taking lessons in salesmanship, and while I was away from the office I went out on the road to see if I could sell. As a result, I had an offer of a permanent job with a good salary, but if you want me to stay I'll be glad to."

"Do I?" said Duncan, warmly. "Why I couldn't let you go after the way you've opened my eyes. You will step into Bill Griffin's job at once at the same pay he has been getting."

EDUCATIONAL PROGRAM ARRANGED FOR CRAFTSMEN'S CONVENTION

BY OUR CORRESPONDENT



THE Board of Governors of the International Association of Printing House Craftsmen has arranged a program which will make the second annual convention of this association both interesting and profitable. So many able speakers were available that the board had difficulty in making a choice of subjects for the program. After careful consideration it was decided that the following subjects were best suited for the convention:

"The Value of the Craftsmen's Clubs as Seen by the Employing Printers," J. Horace McFarland, Harrisburg, Pennsylvania. "Photoengraving"—the exact title to be determined—Stephen H. Horgan, of New York city, "Dean of Photoengravers" and editor Process Engraving Department of THE INLAND PRINTER. "Importance of Standardization of Materials and Equipment," a representative of the Department of Commerce and Labor. "Influence and Effect of Automatic Equipment in the Printing Business," Fred W. Gage, Battle Creek, Michigan. "Printing Ink," Charles F. Bower, Philadelphia. "Hints for Users of Electrotypes" (speaker to be announced). "Tolerance," John Eynon, president of the United Typothetae of America, Washington, D. C. "Modern Plant Arrangement," C. W. Kellogg, American Type Founders Company. "Offset Printing," Warren C. Browne, editor, *National Lithographer*, New York city. "Machine Composition," Frank Sherman, secretary, International Trade Composition Association, Chicago. "Standardization of Process Colors," which will be the report of the Committee on Standardization of Process Colors of the American Institute of Graphic Arts, Arthur S. Allen, Chairman.

There will not be a dull moment during the whole convention week. A program of entertainment, which will make the stay in Chicago one to be remembered, has been arranged.

Monday, July 25—Morning, opening of convention; afternoon, Graphic Arts Exposition, evening, theater party for ladies; smoker for men.

Tuesday, July 26—Morning, shopping tours, for ladies, second session of convention; afternoon, National League baseball game (ladies and men); evening, ladies and men will be given their choice between a boat ride on Lake Michigan and a visit to White City.

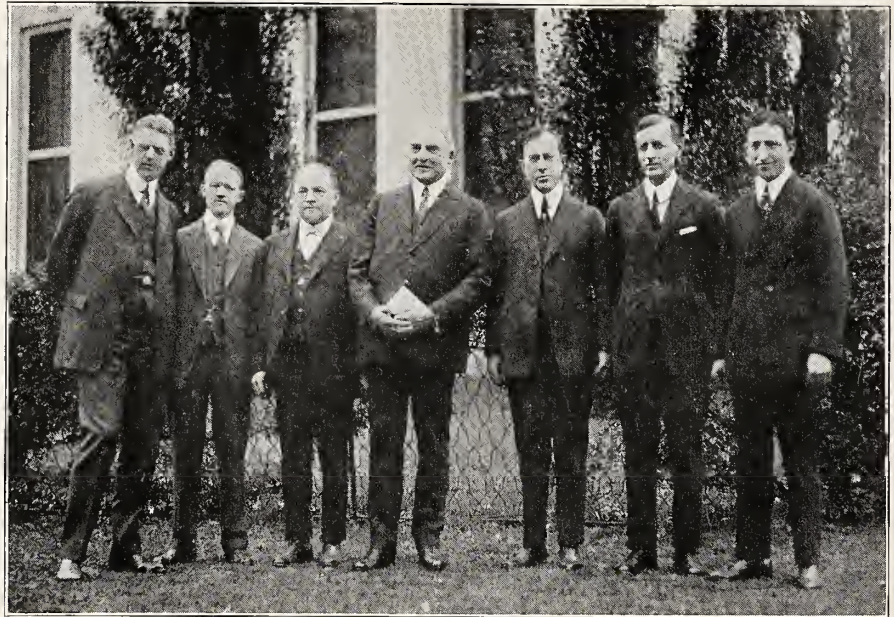
Wednesday, July 27—Morning, visit to Field Museum, for ladies; third session of convention; afternoon, automobile ride through the parks and boulevards for ladies and men jointly; evening, banquet at Drake Hotel.

Thursday, July 28—Morning, visit to stock yards for ladies and men jointly; afternoon, Graphic Arts Exposition.

On Saturday, July 23, and Sunday, July 24, the delegates will be met and conducted to their hotels by members of the reception committee of the Chicago Club of Printing House Craftsmen. The mornings of July 25, 26 and 27 are reserved for sessions of the convention. Provision has been made for separate entertainment of the ladies while the men are attending the sessions of the convention.

Visitors and delegates should not lose sight of the fact that the Graphic Arts Exposition is, so to speak, the background of the convention. The practical demonstrations at the exposition will supplement and illustrate all the phases of the printing and allied crafts which are brought out in the convention addresses and discussions. A complete up to date printing plant will be in operation in the annex of the Coliseum. A "baby" papermaking machine will actually turn out complete and perfect sheets of various weights of paper, from book to bristol. All the processes of photoengraving will be explained and demonstrated to the visitors. These are but a few of the many interesting educational exhibits to be seen.

The fact that President Harding has consented to open the Graphic Arts Exposition is ample evidence of its importance. President Harding is himself a member of the craft and takes a keen interest in its activities.



This illustration shows the committee of Printing House Craftsmen which waited on President Harding and secured his consent to open the Graphic Arts Exposition at Chicago, July 23. The photograph was taken on the White House grounds. From left to right: Harrie A. Sackett, E. J. McCarthy, William R. Goodheart, President Harding, John J. Deviny, John Clyde Oswald, Meyer F. Lewis.

The reductions in fares offered by the railroads will make a substantial reduction in the cost of attending the convention and exposition. A reduced rate of one and one-half fare on the "certificate plan" will apply for members of the International Association of Printing House Craftsmen attending the convention, as well as members of their families. While this reduction is made only to members of the International Association and their families, it is strongly urged that all visitors who are not members apply for certificates, for the association will probably be able to make arrangements for reduced rates for non-members. When purchasing the ticket for the going journey, a certificate should be obtained from the ticket agent. Certificates are not kept at all stations, and in such cases it will be necessary to purchase a local ticket to the nearest station having them on hand. Certificates will not be given before July 21 nor after July 27. Upon arrival in Chicago certificates must be presented to the endorsing officer at the Coliseum, as the reduced fare for the return journey will not be granted unless the holder is identified by a properly endorsed certificate.

In view of the expense of entertaining the large number of delegates and visitors, the Chicago Club of Printing House Craftsmen has decided to have two classes of registration fees. Delegates and members presenting their membership cards will be charged a lower rate than non-members.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

"Scrapping the Period"

Proofreaders are not more interested than other people in the use or non-use of periods — that is, they do not decide the usage as proofreaders, but mainly act under orders. But they are liable to special demand for decision, and so have more need than others to understand such questions. A letter to our editor in May, with the above heading, evidently advocates omission of periods from abbreviations of all sorts, even personal initials, and says: "I am entirely at a loss to understand why one of your correspondents objects so strongly to omission of the many periods, quite useless, which deface our printing." Why any one should fail to understand the objection is not evident. It seems clear that the objector is of opinion that the periods are not useless and that they do not deface our printing. If it can ever be proved that periods are useless, after such proof has become known will be the time to try to persuade people to omit them. John Wilson wrote as long ago as 1850: "In books printed at Edinburgh the period is omitted after an abbreviated word which retains the last letter; as, Dr Combe, Mr Buckingham. But this does not seem to be a sufficient reason for deviating from general usage." Such practice has spread in Great Britain and is now very common there, but has not infected the whole range of abbreviations as the letter referred to intimates, and does not seem at all likely to do so. There is not the slightest doubt that general usage prescribes the presence of periods in all the old-established positions except after headings and in display at the ends of lines. The proofreader is usually restricted to accurate reproduction of what is in his copy. In the case of abbreviations, however, omission of a period after one is safely held to be accidental, and the operator and especially the proofreader should supply it whether in copy or not, unless they are ordered to do otherwise. Little fear need be felt that any general "scrapping of the period" will be allowed. The present practice is too well established to be liable to "scrapping." And the principal reason is that the absence of the periods, not their presence, would deface our print.

On the Form of Dates

A letter signed "McCaw of Columbia, per Stewart," includes a proof of a wedding invitation in which the date reads "June twenty-three, nineteen hundred and twenty-one," and says: "Please let me know if the word 'twenty-three' is correct as it is, or should it be 'twenty-third'? Appearing as it does with the number of the year following, it is contended that the 'twenty-three' is correct."

Answer.—If the one who pays for the printing is the contender who favors the "twenty-three," that is the correct form. The customer is always entitled to have his work done as he chooses to have it. In such work, however, the prevalent expression is not either of the queried forms, but "June the twenty-third," and that is consequently the most correct form according to fashion. Of course, the inquirer expected to get something decisive by way of saying that one way is right and

other ways are wrong; but such decision would not be justifiable, as equally qualified persons would decide differently on any possible reasoning. Even in ordinary reading matter practice differs so that no one can say that one form is the only right one. Horace Hart, the Oxford University printer, says: "Do not print May 19th, 1862, nor 19 May 1862, but May 19, 1862"; and in a note referred to this: "Dr. J. A. H. Murray says: 'This is not logical; 19 May 1862 is. Begin at day, ascend to month, ascend to years; not begin at month, descend to day, then ascend to year.' But I fear we must continue for the present to print May 19, 1862; authors generally will not accept the logical form." De Vinne says: "Dates should be stated with system in every book." We may go further and say that they should be systematic in any print. American print generally is systematic, but much British print is not. The Encyclopedia Britannica, for instance, has 23d July 1803 and September 20, 1803, in one paragraph and 5th September 1709 and Jan. 5, 1762, in another, and other scattered differences appear therein. Consistent logicity in details is very rare in British print, and presumably the British conscience is not troubled much over such trifles. Americans are more concerned about uniformity and more nearly approach it in practice. Why they use one style mainly in ordinary print and another in invitations and announcements is not explainable, but the actuality of it as practice is unquestionable. In such work as that of our question the form "June the twenty-third" is almost universal, but any one who wishes to use another form has a perfect right to do so.

Compound Words

Horace Hart, in "Rules for Compositors and Readers at the University Press, Oxford," quotes J. A. H. Murray as saying: "There is no rule, propriety, or consensus of usage in English for the use or absence of the hyphen, except in cases where grammar or sense is concerned, as in a day well remembered, but a well-remembered day, the sea of a deep green, a deep-green sea, a baby little expected, a little-expected baby, not a deep green sea, a little expected baby." Dr. Murray was one of the most noted English philologists, chief editor of the dictionary containing the largest number of hyphenated compounds, and showing the greatest lack of any kind of reasoning as a basis of determination. He did not attempt to regulate his own use of hyphens, so can not be an authority for any one else to follow except by way of not attempting system. But Mr. Hart thought system worth while, and made two rules, or rather accepted two already made, and gave a few examples with each. His first rule is: "A compound noun which has but one accent, and from familiar use has become one word, requires no hyphen." He gives twenty-one examples, including bricklayer, hairdresser, notebook, nowadays, schoolboy, teapot, textbook, watchcase. The other rule is, "Compound words of more than one accent . . . require hyphens," with the following among forty-two examples: Arm-chair, bird-cage, by-way, farm-house, half-crown,

head-work, hour-glass, sea-serpent, small-pox, starting-point, step-father, to-day, to-morrow, to-night, top-mast. This plainly places words accented exactly alike under two different rules, and thus nullifies both rules.

De Vinne says: "The theory of compounding is quite intelligibly presented in many English grammars. When two words meet which convey one meaning, with the emphasis of pronunciation upon the first word, the two words should be consolidated or connected with the hyphen, as in laughter-loving. When emphasis is required for the second word, the two words may not be connected with the hyphen. This is clear and easily remembered, but to this general rule there are some exceptions not to be classified." I can find no intelligible presentation of theory in an English grammar, and what else is said in the quotation is anything but clear to me. De Vinne includes in a list of about seventy under the heading "Approved Compounds" apple-tree, arm-chair, church-goer, high-priest, horse-power, imposing-stone, laughing-stock, livestock, mill-pond, snow-storm, steam-engine, stumbling-block, subject-matter, text-book, title-page, trade-wind. Among "Approved Consolidation" he includes anteroom, bookseller, churchwarden, eyewitness, firewarden, lifetime, sawmill, small-pox, storeroom, teardrop, trademark, watercourse, workshop. It is plainly evident that the two master printers quoted do not agree. Moreover, and of more consequence, neither of them affords any clear indication of practice beyond the few terms which they mention.

I have cited these two writers merely to enforce the lack of agreement, not to criticize either of them. One conclusion is inevitable. The only comfortably safe procedure for a proofreader is to follow copy, system or no system.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL



WHO has not often wondered how certain words came into use with the meaning they have; or how some word can have different meanings that seem to be totally unconnected; or how some other striking aspect of words and their uses can be explained? Many good books have been published that answer such questions, though none answers all such questions. In one of these books, "Word and Phrase," by Joseph Fitzgerald, we find the following: "The study of the words of the mother tongue is a labor, but a labor that is lightened and sweetened at every turn by the joy of discovery, as the student comes every moment upon riches unweened." Surely the main depository of these "riches unweened" is the large dictionary.

Dictionaries record the facts of word-meanings and of origins and variations, but they never contain full explanation of how and why word-changes occur. Many of the most curious facts of word-history are not mentioned in any dictionary, though the mere record of meanings and applications often affords a clue to the reasons of the changes. So numerous are the English words whose evolution and present uses evoke curiosity that selection is all that is possible for a writer, and practically every selector is sure to make an individual list. The study of words involves close reading of the dictionary.

One would hardly think that the present common notions of cheer had any connection with a word that meant the head or the face; but the word cheer itself was first used to mean the countenance or its expression, then the mental state as shown by facial expression, then gayety or mirth, then welcome, then table provision or food, then comfort or solace, then a cry as of applause. Here is surely a curious sequence of senses, with no outstanding connection, yet all easily traced back to the one starting point.

It may seem to some, but may not to others, a work of supererogation to note the curious fact that in some parts of England an infant girl and not a boy is said to be called a child. In Shakespeare's "Winter's Tale" a shepherd who found a baby wondered whether it was a "boy or a child." Richard Grant White said this should probably read "a god or a child," but various dictionaries quote "boy" without question. If the restriction of the word child to a girl is anywhere actual, the reason for it must be simply local agreement; but who can tell how such agreement originated? Our language abounds in local uses of words equally arbitrary.

The words civil, civilian, civility, civilization, and civilize do not seem to be in any way curious as we meet them singly in any of their current uses. In the Funk & Wagnalls Standard Dictionary the first definition of civil is the one that would probably be given by most persons in answer to the question "What does civil mean?" But that would not be a fair question without stating a particular use, as civil manners, civil rights, civil service, civil war, or civil law. When we think of the numerous differences of familiar use of the word we can hardly fail to recognize a very curious process of development. Archbishop Trench said of the evolution in meaning something the present writer thinks hardly just: "The tendency which there is in the meaning of words to run to the surface, till they lose and leave behind all their deeper significance, is well exemplified in the words civil and civility — words of how deep an import once, how slight and shallow now!" Such a tendency is undeniable, but the words mentioned do not seem to exemplify it; they are not now and were not then of slight and shallow import. Of course, the original direct connection with the city and citizenship has disappeared, but in its place, in all senses except the one of politeness, and even remotely in that one, is the idea of social psychological influence. A civilian is not merely a man in civil life, and civility does not always mean politeness. Even as late as Dr. Samuel Johnson's time civility sometimes meant what we now call civilization, and our word was not then in use, or at least not acknowledged as good by Dr. Johnson. Both civilize and civilization, however, were at that time sure to be in good use soon and may have been already established.

One of the most curious assertions the writer ever saw was not, and could not be, in the dictionary, but was disclosed by research for the making of a dictionary. It was found in Crabb's "English Synonyms," first published in 1816 and of which the writer's copy is of the tenth American edition, from which I quote literally: "Comfort, that genuine English word, describes what England only affords: we may find pleasure in every country; but comfort is to be found in our own country only." Of course, we can not ever know why Crabb thought a state of comfort was exclusively English; he probably could not himself have given a reason for thinking so. The word comfort is genuine English only in spelling, being from a Latin verb meaning to strengthen or fortify, and first used as English in that literal sense, which Archbishop Trench called its "proper sense."

Dictionary-makers have published many absurdities, and it is not advisable to accept everything they say as unquestionable simply because it is in the dictionary. The poet Pope wrote of "the phantom nations of the dead," using phantom, of course, as an adjective, and a man named Jodrell, who made a dictionary purposely to supply what others had missed, included a word phantommation and explained it as phantom and -ation with *n* inserted, crediting it to Pope. Webster and Worcester both copied this ignorant misreading, marking the word as obsolete, and likewise crediting to Pope a word which he never used. The Century Dictionary editors, I think, were the first thereafter to recognize the worthlessness and omit the "word," which never was a word. Since the Century all dictionaries have omitted this error.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

To Write on Celluloid

A correspondent states he has found considerable difficulty in writing on sheet celluloid which had been printed upon, and wants our help.

Answer.—We suggest that the surface to be written on be wiped with a small bit of cotton wool moistened with denatured alcohol. This should put the surface in condition to receive the fluid from the pen. Do not rub hard enough to dislodge the printing ink already affixed thereon. Higgins India or waterproof ink should hold after such treatment.

Printing on Oilcloth

The superintendent of a private printing plant asks if oilcloth may be printed upon a cylinder press and what equipment is necessary.

Answer.—This work may be done on a cylinder press without any change except that a special blend of ink is required. This ink may be secured from your ink dealer. To secure quick returns from your inquiry, send a small sample of oilcloth with impression, or give a general idea of the form to be printed thereon, so that the experimental department of the ink firm will be able to mix the proper blend of ink.

To Transfer a Newspaper Print to White Paper

Several inquiries have been received asking how to transfer prints to white paper.

Answer.—We have seen a solution for this purpose sold by street fakers, but we did not learn the formula. We understand that it was made from an aqueous solution of strong soap with spirits of turpentine, filtered. Our scrap book yields the following formula to transfer an engraving: Apply a saturated solution of alcohol and potash to the print to be transferred. Quickly remove all surplus liquid by means of blotters. Lay the print, while damp, on a dry sheet of paper and put under heavy pressure for five minutes. Another method: Place the print over the vapor of iodine for a few seconds. Dip a sheet of unsized white paper into a solution of corn starch, and when it is dry dip into a weak solution of oil of vitriol. When the paper is again dry, lay it so prepared upon the print, and place under heavy pressure for five minutes.

To Apply a Narrow Gold Border to Cards

A New York printer writes the following letter: "We are writing you in hope that some one on your staff might be able to tell us how gold bordering on greeting cards is done. We have tried bordering and have had fair success with colors, but so far have been unable to work the gold properly."

Answer.—If you have a long run and desire to print 4, 6, 8 or more up, you may procure a plate which will be designed to print the outline for the card in multiple. These sheets when printed will be cut and trimmed to furnish the desired margin in gold or color. Another method may be used in which actual printing operations are not involved. Take about twenty-five cards and lay out on a sheet of waste paper or card-

board so that the desired amount of margin is exposed on two edges. Take a small brayer roller that is not too hard and distribute gold size, then rub the inking roller over the exposed edges of the cards or paper. Make the strokes away from you, holding cards with the free hand. The cards with inked edges may be bronzed and set to one side and the operation may be repeated on them. When one set of edges has been treated and the cards are dry enough to jog, the opposite edges may be treated in a similar manner. Where good ink and a suitable roller of proper resiliency are used, nice work can be done on paper and cardboard. Objections may be raised to the time required in producing, but this objection is offset by the little special equipment that is required. A girl can do this work with a little instruction.

Shallow Plates Cause Trouble

An Indiana pressman submits two samples for criticism and describes trouble he had in printing. The unsatisfactory results are not all his fault, however. The appearance of the duotone halftone submitted is to be preferred to those printed in blue black, but in the sample where blue black was used we believe the type pages are more legible. Where halftones are defective in any way—that is, if shallow etched—it is better to carry the ink light rather than heavy. Of course, with duotone or similar inks it is usually necessary to carry both the ink and the impression fairly strong, and this is a difficult matter with shallow etched plates. In such an event, carry a hard tympan and set rollers lightly on the plates so as not to force color into shallow spots.

Wants to Know the Latest

A pressman over the waters submits a number of excellent specimens of halftone work, labels and general line of color samples, and writes in part as follows: "After long consideration I have decided to make inquiries regarding printing practices past, present and prospective. When I was learning my trade I was instructed in the merits of different classes of cylinder packing for different classes of work, also the advantages of careful attention to the height to paper of halftone blocks, stereotypes, electrotypes, how particular one had to be in underlaying and what skill was required to cut the overlay to produce such beautiful results. All of these and instructions of like nature I absorbed readily, and I suppose I got a trifle conservative. I have seen all these and many other practices outraged by pressmen, and what hurt most was the fact that these others often 'got away' with what I call slipshod methods. Now, sir, do pressmen in the United States really level up wood mounted blocks, do they really use overlays (hand cut or mechanical) on halftone and color work, do they use hard packing to print cuts and cuts with type on good work, or do they use the latest stunt, cuts underlaid type-high full, and a piece of thin soft dental rubber over the top (on the cylinder, of course) and 'let her go'? I am sending a few sheets of my work printed on a two roller two revolution

all single rolled one impression each color, and should like to say that your press builders make things rather hard on pressmen. The English builders put four form rollers on a press that prints a sheet 18 by 22½, and some American presses take a 30 by 40 sheet and only two form rollers."

Answer.—The labels submitted are well printed, showing uniform color and good register. There is but one point that we might criticize, and that is, the colors appear to lack brilliancy. Perhaps this is due to an unvarnished surface. We are accustomed to seeing can and bottle labels with brilliant colors, due to the varnish coating which almost every label has. Aside from a seeming dullness of ink, the colorwork is commendable. As to pressroom practice, we are of the opinion that these practices are becoming standardized, especially in large shops. The methods are becoming more scientific and less inclined toward rule of thumb, as was the trend when the writer learned his trade. You will be interested in knowing that there are more plants installing mechanical overlay outfits than there are the rubber blankets, and more large shops are going in for standardization each year. We consider metal bases much the best, especially on long runs, but whether they are used or not, the use of an interlay is advised. There is a method now in use by which the measuring of plate and base is done under the normal impression strain, which greatly simplifies the work of make ready. No, we do not believe that the best work is done by rubber and squeeze rather than by interlay, overlay and brain work. We are inclined to believe that the best work will be done wholly by scientific methods.

Engraver's Proof Versus Platen Press Proof

A private printing plant submits an engraver's proof of a halftone plate as well as a proof taken on a platen press with excellent ink, apparently under very favorable conditions. However, the results are not satisfactory. The letter accompanying the specimens reads: "The enclosed specimen of job was printed on a 10 by 15 press, from an electrotpe made from a good halftone. We also enclose engraver's proof of electro. We should like to know why we could not get the same clear impression as proof. Expansion trucks were used and care was taken to set the rollers properly, so they would just touch the form. We used a good halftone black ink. An impression taken on a good grade of heavy enamel stock showed no better results. Was it the ink, the stock, or the make ready?"

Answer.—A comparison between a proof pulled by hand on a Washington hand press and one pulled from a plate inked by rollers on a platen press will always be more or less unfavorable to the proof taken on the hand press. The fault does not lie in the press but more in the manner of inking, the kind of ink used and the nature of the stock used on the engraver's proof. The engraver uses a fairly hard roller. This is necessary owing to the density of his proofing ink, which is very stiff. In inking, he rolls the plate several different ways and lays the roller on hard. As a result, the ink is laid on well. Nothing very soft is used just above the proof sheet; this is apparent from the fine edges in the vignette part of the plate. When the sheet is peeled off the plate it is done slowly by hand, not as is done on a platen press. While it is true very little make ready is used by the engravers, still they have procedures which give the splendid results. We would say that ink, paper and method of procedure are responsible for the excellent showing. You may ask if a platen pressman can equal the product of the engraver. We doubt if a platen pressman can produce flat prints, that is, without make ready, that will equal those pulled on a Washington hand press, even though the same ink and paper are used. We should like very much to see a contest between an engraver's proofer and a platen pressman where time and excellence of product are the factors that must be equal. We believe, however, that

the specimen sent with the engraver's proof is not the best that can be produced with the plate, ink, paper and press. The principal point we observe is the lack of make ready in the plate. It may have been made ready with an overlay, but we believe that if a fairly strong mechanical overlay had been used and the form double rolled a much superior result would have been secured. An examination of the two plates under a glass shows that the engraver's ink is a dead or flat black with no spread outside area of dot. In the platen press print the ink is not a dead black; rather it is a dark gray in appearance, owing to the amount applied. Had sufficient been applied by the rollers doubtless it would have been squeezed outside the area of dots and would have caused filling in. The pressman used the proper amount of color, but had a stronger overlay been used perhaps the solids would have appeared stronger. The vignette part of the plate should have been faded out a trifle, just as it appears in the engraver's proof. Try double rolling with a stronger ink and overlay.

Press Does Not Print Legibly in Center of Form

A Missouri publisher writes that he sent us a copy of his paper, on which the print is weak in the center of form, but is normal near the bearers. He asks for the remedy. He further states that cylinder bearers are firm on bed bearers when the form is on the press.

Answer.—We regret that the paper did not reach us, but judging from your description of the trouble we are of the opinion that the rollers and track under the bed may be worn, if it is an old press. You can correct the trouble by inserting under the bottom sheet of tympan a sheet of light print about one-third of the width of cylinder between bearers; place in center and allow it to run from grippers to tail end. On top of this sheet place another sheet which should be about two-thirds of the width of the cylinder. Clamp the tympan and try it out. This plan will help you, but it may require slight modification to meet the conditions. You have the proper bearing of cylinder to bed bearers, which should be maintained. You should write to the press manufacturers, giving approximate age of press, and ask for advice. It may require new plates in tracks.

Reduced Inks Cause Trouble

A printer submits cards numbered respectively 2 and 22, and asks our opinion of the unsatisfactory appearance in the black and color. Our reply was as follows: From appearances we judge that No. 2 was printed with an ink that was reduced somewhat, which gave it a weak body. The smooth printing on No. 22 appears to be due to the ink. The black on No. 2 appears to better advantage than the black on No. 22. An ink man would probably tell you that the red on No. 22 was run straight, while possibly No. 2 (which might have had the same red) was reduced. The condition of the rollers will have a bearing on the taking of the ink by the plate, but that is an angle of the affair that is obscure. The moral of this is that, if possible, you should run your inks without thinning them down. We can see no reason for reducing the red ink.

Printing on Celluloid

A printer in a large town in Ohio asks if he will be able to print on celluloid on platen presses.

Answer.—The operation of printing on celluloid does not require any special equipment aside from a high grade of black or colored ink. Your ink dealer can supply you with a bookbinders' black ink, and the celluloid sheets may be secured in your own city from a dealer in artists' supplies. An article appearing in our June, 1920, number, entitled "Printing on Celluloid and Like Materials," would undoubtedly be of interest to you and may give you some suggestions that will be of value.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. VI.—OTTO VOLMERHAUS

HAVE you noticed how many of those men, those “master typographers of today,” to whom we have been devoting these articles, are in their early thirties? Is it a strange coincidence or is it a fact that it takes ten years for one to reach his best? Is it a coincidence or does one slip and go backward after the big flash of enthusiasm? Do the older boys turn out as clever work as the younger men?

If one can judge from those men who contribute to the several departments of *THE INLAND PRINTER*, whose work has stood out above the rest these several years, the best compositors in the greatest number are to be found between the ages of thirty and forty. However, there are some old timers who have kept pace with the procession, who have advanced with the advance in type composition, and it is our plan to tell you something about one of these old fellows in the next issue. We don't want to put them on the shelf just yet.

Right now we are going to learn something about Otto Volmerhaus, ace compositor for the Thomsen-Ellis Company, Baltimore, Maryland, formerly the Munder-Thomsen Press, notable as a producer of the finest of printing for a great many years.

As you may guess from the name, Volmerhaus is of German extraction. He was, in fact, born in the Province of Westphalia, Germany, June 12, 1889. He tells us that “in 1895 my parents migrated to these dear United States, most fortunately for me, perhaps, as otherwise I might now be resting under the sod, an innocent victim of Kaiser Bill's militarism.” Volmerhaus, with his parents, landed at Baltimore, and with the exception of one short interval our hero has lived there ever since. Doubtless, Volmerhaus is a disciple of the adage “a rolling stone gathers no moss,” and we hope he has a good supply of what “moss” figuratively represents.

Like so many of us printers, Volmerhaus first thought he would be something else. We have already had our butcher, now we shall have our baker, for that was what Volmerhaus

told his teacher he was going to be when he grew up. But fate decreed otherwise, for, as our friend aptly states, he was “destined to ‘mix’ cases instead of dough.” He does say, however, that he got into the printing business more by accident than design, which route the editor of this department took.

“In reading the newspaper one morning,” Volmerhaus writes, “my father noticed that the local German weekly desired the services of a boy who might be interested enough to learn the business. I was immediately sent to answer the ad., with the result that another devil was added to the force of the Reading (Pa.) *Adler*, the oldest German weekly in the United States.

“My first duty consisted of cutting small pieces of paper so that I might write thereon the contents of the different boxes in the case and paste them on for future guidance. Needless to say, it was quite a task, but after a time the job was completed and I was given a stick and some copy to set. I started to set type the first day and have been at it uninterruptedly ever since.

“The greatest difficulty I experienced at first was in the spacing of lines [Some printers never learn how to space a line properly] — every time I would get a line set I would have to go to the foreman to get it spaced and justified. In time I learned the purpose of four and five em spaces and

after careful study the difficulty was overcome.”

Volmerhaus exercised good judgment even at this early age. He was out and after one thing above all else — experience. Realizing that different offices handled lines of work that were more or less different, as they do now to an even greater extent, he worked during his apprenticeship in one Reading composing room and in five at Baltimore. Understand, reader, this was before he began to gather “moss” and while he was gathering the wherewithal to collect the “moss” — experience and knowledge. In this connection Volmerhaus, in his letter to the writer, sets down an opinion that merits careful consideration, for in it is the solution of the problem



Otto Volmerhaus

Its Appearance, Contents & Destination

THESE are the three factors that must be considered to make a catalog successful.

This means the right editor, the right printer and the right mailing list.

We can guarantee the appearance of your catalog—we can suggest ideas and help with the text—and, with your assistance, guarantee its correct mailing.

Let us send one of our men to see you



THOMSEN-ELLIS CO.

Pridemark Printing
REGISTERED SINCE 1900

WATER & GAY STREETS, BALTIMORE

New York 2387 Woolworth Bldg. Philadelphia 57 Estey Bldg.

A Man's

backbone should be
sufficiently long enough to
keep him from sitting down
when he ought to be on his
feet going to it, and strong
enough to keep him
on his feet until
he gets there

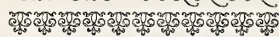


Two characteristic examples of the work of Volmerhaus, illustrating clean cut, pleasing effects resulting from consistent use of one attractive style of type in simple and dignified design. The reader will note effective emphasis of important lines obtained by reasonable contrast in type sizes, by position and by the common changes within the series.

of training good all around men. He writes: "In justice to apprentices I feel that the hard and fast rule of compelling a boy to serve his full time in one office is not a good one. On the contrary, I believe that the apprentice as well as the craft in general will benefit by a system of transferring apprentices from one office to another, say every year, the arrangements to be mutually agreed upon by employers and unions. In this way an apprentice would become acquainted in a practical way with the many classes of work."

We have mentioned the high standing of the Munder-Thomsen Press, which is a fact needless of mention. A man must have the goods to be foreman in such a plant at any age, yet Volmerhaus swung the job at the age of twenty-one. Some load for a kid—some argument against the subject of debate outlined in the opening paragraph of this article. Regarding this position, Volmerhaus writes, "I felt honored on being offered this position, of which I was mighty proud, inasmuch as the name of the Munder-Thomsen Press has always been synonymous with good printing."

The MOUNT VERNON



OUR dining-room service is prompt, quiet and unobtrusive, with a prevailing atmosphere of homelike simplicity; and meals will be found exceptionally good, satisfying, and appetizingly prepared of choice quality of meats, fish and provisions, and every variety of fresh vegetables, poultry, eggs and dairy products from nearby farms.

Bath and toilet rooms on each floor have sanitary plumbing, and are modern in every respect

Volmerhaus was foreman of the Munder-Thomsen composing room for some time, severing his connection to take charge of the Nolley Advertising Agency and in turn the Address, both of Baltimore. At length, however, he went back to Munder-Thomsen's.

We like the spirit of several of those who have been honored by these articles in giving credit to the men from whom they have received help and inspiration. Volmerhaus writes, "Any success that I have achieved is in large measure due to the helpful guidance of Milton E. Dill, a typographer who in my opinion is second to none." And, of course, our friend has a good word for THE INLAND PRINTER, as he writes, "However, much credit must be given THE INLAND PRINTER, the columns of which I study diligently. Its doctrine of simplicity is doing much, not only in elevating the standard of typography but toward making the composing room a paying investment rather than a losing one with its former bent rules and highly ornamental style of display. I also consider the Job Composition and Specimens departments excellent help

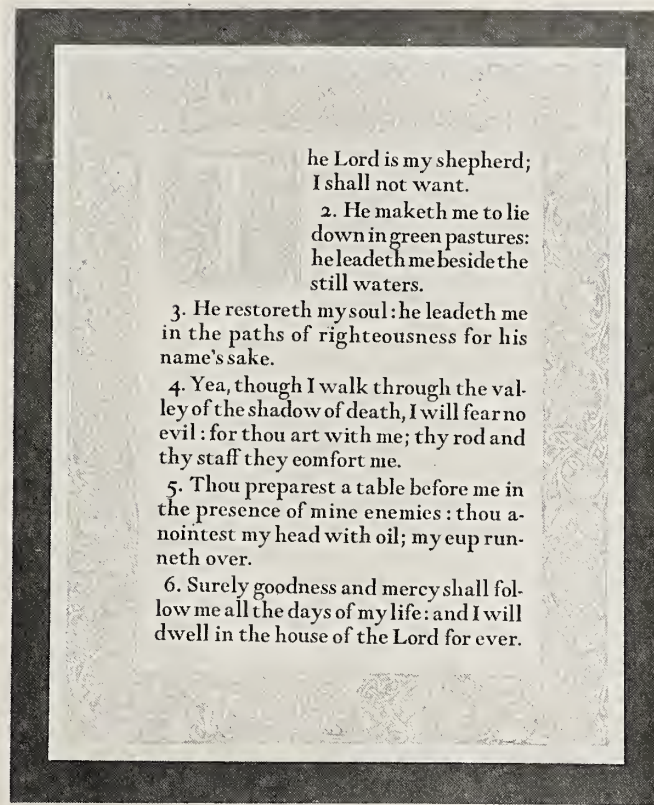
Folder page, the original of which was printed in one color, deep blue, on white antique stock. In printing this example in two colors, we have taken liberties with it for the sake of our own pages.

toward better typography, the criticism being very properly founded on the principles of design, proportion, balance, contrast and harmony of both shape and tone. A close study of these departments will help one to overcome faults of which he would not otherwise know.

Volmerhaus is not a prolific contributor to *THE INLAND PRINTER* [Would that he were!], specimens being received from him at wide intervals. He will not send anything that is not entirely his own production, as witness this most frank and open statement: "Being employed on the frame, my work consists solely of job composition and any credit for color schemes, stock, etc., naturally does not belong to me. For this reason, also, you have received from time to time covers and title pages apart from the finished product, simply to show you my actual work." Then, get this: "You ask for samples of what I consider my best work. Injecting my best efforts into each and every job, I consider them all my best, so, consequently do not have any choice." That's the right spirit — let's all go along with Otto on that.

That Mr. Volmerhaus is in love with his work is emphasized by the following expression: "Over and above all, my love for the work is what counts most. Without this love Gutenberg, Caxton, Caslon, Franklin, Bodoni and the rest would be unknown today. Without that love one can not be successful in any endeavor. It is unfortunate that so many compositors look upon this profession as 'so much toil' rather than the art which it really is. If they would just make a study of the possibilities at their command and develop just a little love for their occupation they would be inspired with the same enthusiasm that prompts me so often to remark 'I love to play with type.'"

We do not have many specimens from which to make an exhibit of Volmerhaus' work, as our request for samples came while he was off on a vacation, but those that are shown will demonstrate what a stickler for simplicity he is. They will show that, given a type face possessing beauty in itself, very little adornment otherwise is necessary. Take the simple advertisement for the Thom-



This beautiful hanger by Volmerhaus has lost much in reproduction. In the original the three sheets here shown, two white and one gray, were mounted on a much larger sheet of the gray Sunburst cover, but to reproduce it with that sheet would reduce the typography too much. Border and initial in gray, type matter in deep blue.



Attractive booklet cover printed in one color, silver on white antique cover paper. The effect in the original is that of dignity, beauty and richness.

sen-Ellis Company on the preceding page as an example. What could be finer, more beautiful?

You will see that he is another admirer of Caslon, but he uses Cloister to a large extent also. About ninety per cent of his work, we should judge, is done in these two faces — eighty, perhaps, in Caslon.

PAPER PLUS INK

One day when we were in the Bureau of Engraving and Printing this thought came to us, and it came in this way: A printer man had a pot of ink on one side of the press and a pile of paper on the other.

The paper wasn't worth very much nor was the ink as it rested before him, but he lifted a piece of paper, made an ink impression carefully upon it and that piece of paper, inked, became worth \$1,000. The printer was making \$1,000 gold certificates. Then he took another piece of paper from his paper pile. He

put more ink on it than he did on the first, but, because the ink was carelessly applied, instead of the paper being worth a thousand dollars it wasn't worth a cent, and was immediately destroyed.

Then came the thought, it isn't the value of the paper or the value of the ink that makes printing worth money — it is the way the two are combined. It is the brains back of the effort that count.

It will pay the man who buys printing to weigh this thought: is my printer man so combining paper and ink that he is making my printing of greatest value to me? If you know he is, then you are in the hands of a good printer. — *Whittet's Whims.*

ADVERTISING NOT FOR QUITTERS

Advertising never has been and never will be a thing for quitters. Once started, it can no more be dispensed with than the front door of a retail store or the firm's letterhead. Until advertising is ranked at least as high as finance, production and distribution in the mind of the average business man, and is a matter of vital concern to the principals in every business, those principals are not fulfilling their duty to the stockholders. — *Printers' Ink.*

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Wastebaskets

Make him read it! That's the fundamental principle upon which every piece of printer's publicity must be built. Stated in another way, it means that the booklet, circular, house-organ, or any other of the many forms of advertising that printers employ must be aimed at the business man's desk and mind, and not at his wastebasket. And the subject of wastebaskets is an interesting one.

All of us have heard the oft repeated phrase, "Tell me what a man reads and I will tell you what he is." One may just as truthfully say, "Tell me what is in the man's wastebasket and I will tell what he is." In wastebaskets are found the best evidence of a man's judgment, wisdom and character. The wastebasket discloses what art the owner possesses as to discrimination as does nothing else. Those who make the best use of wastebaskets save themselves time, trouble and labor. The whole matter comes to the test when the printer's piece of advertising reaches the business man's desk. If it remains on the desk the chances are it gets into his mind. That means success. If it is discarded quickly, even after some examination, it hits the wastebasket. That is failure.

Not all wastebaskets are alike. The contents of each reflects the individual character of its owner. What one man discards, another saves. This, then, adds to the problem which confronts the producer of publicity and advertising. But there are common grounds upon which every printer can base his publicity matter and win success with the largest possible percentage of prospective patrons, for all business men, being human, have common traits, despite the individuality and character indicated by their wastebaskets.

No matter what size or form the publicity matter takes it must be well printed, attractive; it must be direct, forceful; it must be interesting; it must be entertaining as well as thought producing; it must have a definite purpose, education toward the broader use of good printing; lastly, it must prove that the producer of printing has something to the great advantage of the prospective patron.

These principles, standards, or whatever you may desire to call them, are not new or original. They have been worked out and accepted in advertising and salesmanship and in other lines of endeavor. When one studies them he can see readily that they apply to publicity material. Combine them in good typography and editorial matter and you will have a much better chance of missing the wastebasket. No single one of

the things mentioned will be sufficient. You may use a novel, striking cover, for example, or you may fill your publication with jokes — these will be sufficient to win momentary attention, but this attention will not necessarily mean real avoidance of the wastebasket or the retention in the business man's mind of favorable thoughts of you, your product or your service.

More printers would do well to study carefully their publicity material from the viewpoint of the business man. Look over carefully each piece before you decide to put it in the mails — what would you do if it were to come to your desk?

Unique House-Organ of Drucker & Kelly

House-organs emerge from printing plants in many and varied forms. The magazine type ranges from the vest pocket

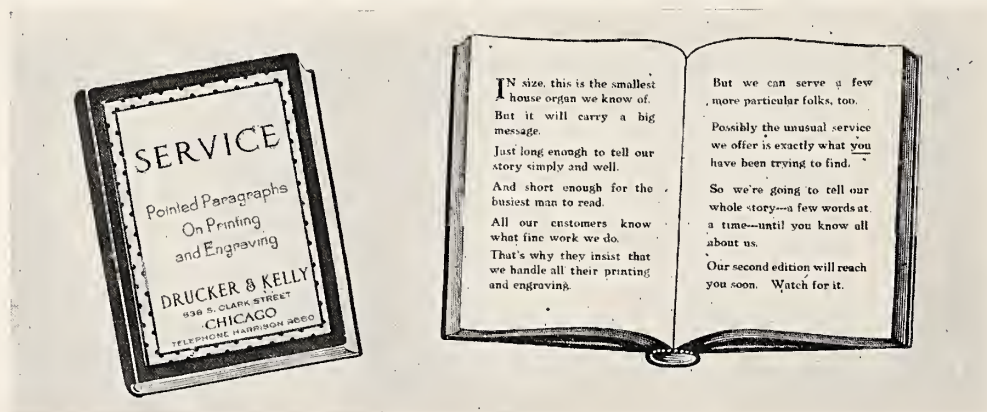


FIG. 1.

size to the periodical. Others take the form of miniature newspapers. A few follow the same general style of makeup and appearance, but in most instances there is a certain individuality about each of the house-organs that come to this department. A striking example of this is the blotter house-organ of Drucker & Kelly, printers and engravers, Chicago.

A glance at Fig. 1 will give a far better idea of the novel form selected to carry advertising messages than would any description. This blotter house-organ sends forth its messages in tabloid form. It is marked by simplicity and originality — excellent qualities in any kind of publicity and advertising — but its real effectiveness will lie chiefly in the meat the company will succeed in putting into the necessarily terse and pointed paragraphs.

It will be interesting to know the results that Drucker & Kelly obtain from this unique house-organ, probably the smallest yet attempted by any printing establishment. The pages of the booklet illustrated on the blotter can turn frequently and at comparatively small expense if each new edition follows quickly the passing of the life of the average blotter. We are glad to have the first edition of this unique organ and shall be extremely interested in following its career.

Letterheads

One of the most convincing pieces of advertising that we have seen recently relates to letterheads and comes from the Capper Engraving Company, Topeka, Kansas.

The field of advertising by means of letterheads has not been dealt with to any appreciable extent in the publicity matter of printers, and as a result this field is still undeveloped.

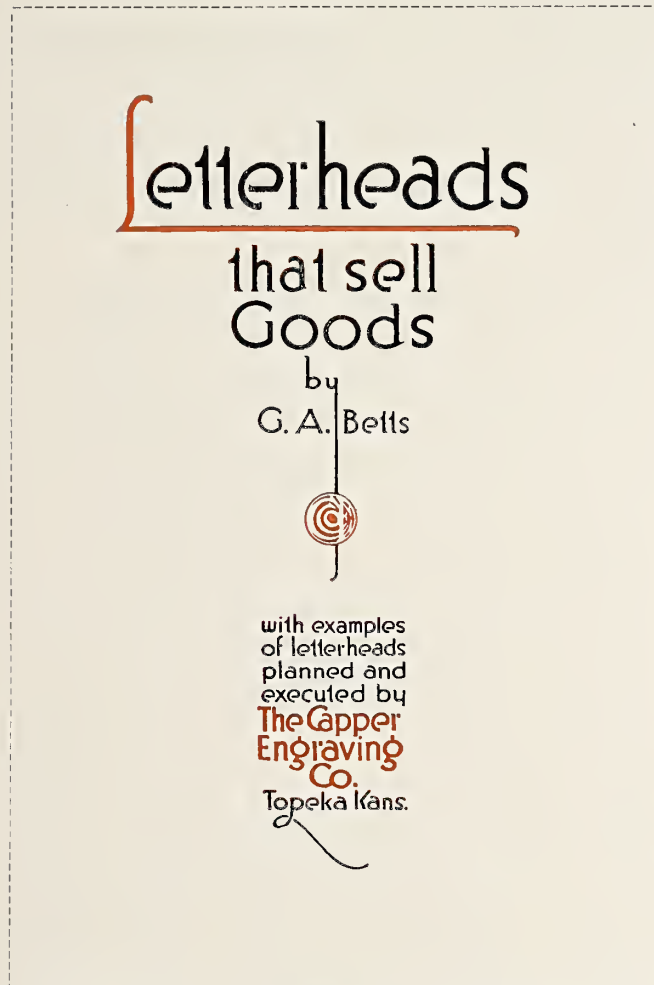


FIG. 2.

It is a well known fact that the average business concern may keep up to date on every other form of advertising except its stationery. Once a letterhead is selected by the average business man he is prone to retain it without change or thought of improvement, no matter what the growth or change in his business has been. He would not do the same with a booklet, circular or catalogue, yet he is content to continue the use of an inadequate or unsuitable letterhead—one that does not well represent his business or his product and does not carry to good advantage the advertising it could.

The Capper Engraving Company's booklet is a direct, forceful argument for the adoption of well printed, appropriate letterheads in business. It is dedicated "to the business man who recognizes this avenue of increased sales." There are a dozen or so specimen sheets produced by the Capper plant for as many business concerns. Each of these sheets is an excellent example of an attractively printed, well designed letterhead which a patron has found successful. In addition, there is a concise discussion of the use of letterheads as an advertising force, forming a strong argument for the employment of such a medium to increase sales. The whole subject is so well treated, both as to specimens displayed and editorial matter, that the Capper Company will doubtless

get fine results in this field of the printing business which has not been given the attention it deserves.

The front cover of the booklet is reproduced on this page (Fig. 2). It is hand lettered in black and orange.

"The Pridemark"

" . . . Papyrus being the symbol of the written word, why not adopt it as our trade mark? On column, pilaster, crypt and pyramid throughout all Egypt, its fan shaped theme served as a symbol of the permanence of recorded truth. So we adopted it and wove its filiform leaf into the Thomsen-Ellis mark—the mark of enduring truth well told.

"With pride we stamped it on our product. To those who knew, it became the symbol of all that is best in design, typography and presswork. Soon the users of the products of our presses shared our pride in it.

"Then, like many a worth while thing, one day we stumbled, full tilt, across a long needed name—The Pridemark. There, wrapped in but two short syllables, was the full expression of our shop mark's meaning."

Thus the Thomsen-Ellis Company, Baltimore, explains the origin of an exceptionally appropriate trade mark it has adopted, a mark that represents the quality ideal which the company strives to make every piece of its printing reach. Now the Thomsen-Ellis Company has begun the publication of a house-organ, and, naturally enough, it has selected *The*

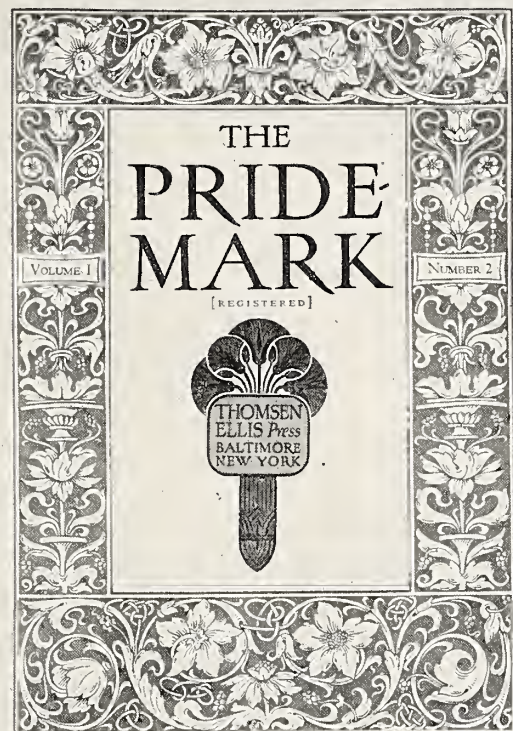


FIG. 3.

Pridemark as the title. If all of the products coming from this Baltimore plant reach the standard indicated by the symbol as nearly as does this magazine, then the firm has reason to be proud.

The few numbers of the magazine, *The Pridemark*, that have been issued show that it is among the best house-organs published by printing firms. Its articles are helpful and interesting, dealing intelligently with matters of business, printing and advertising. There is character and distinction in the magazine viewed as a printed product, an inkling of

which may be gained from the front cover reproduced here (Fig. 3). All in all, it represents that type of house-organ which should win the serious attention of business men and promote consideration of the Thomsen-Ellis Company when

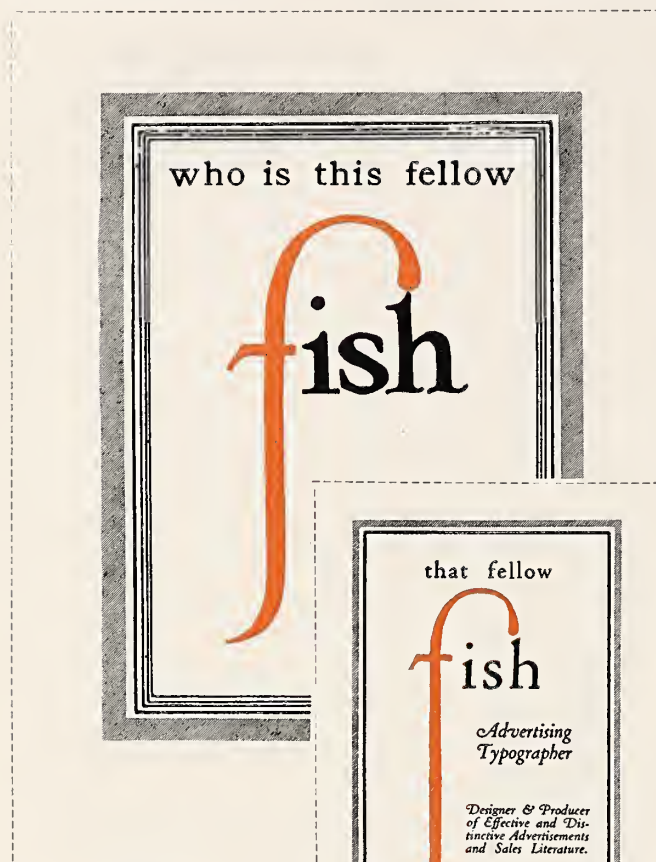


FIG. 4.

printing and advertising problems are to be taken up. In addition to being a link in a binding chain between the firm and that restricted public field in which it circulates, each issue makes a forceful bid for printing business, as should all good house-organs. The magazine itself, the reproduction of specimens of work done for others, and the effective discussions of the printing trade as it relates to successful business, all form a strong advertising appeal.

The Pridemark is 6 by 8 inches, printed on heavy stock. There is a judicious use of color throughout. The magazine is indeed a worthy addition to the growing list of printers' house-organs.

An Announcement

Wendell W. Fish, advertising typographer, has just opened a shop in Los Angeles. He announced his opening in a small folder, printed on letter stock, bearing the title, "Who is this fellow Fish?" pictured in Fig. 4. His business card, also reproduced here (Fig. 5), carries the same design and color scheme. Mr. Fish writes that the whole idea has created a very favorable impression and has won him instant identification.

Winning attention right at the start is something well worth striving for. A favorable first impression is eagerly sought in all walks of life, including business, and is considered a valuable asset. It can easily be imagined that the ingenious folder won this attention and impression for Mr. Fish. It did so chiefly, perhaps, through a play on his name,

which lends itself to that purpose, but the cleverness of the design and the neat appearance of the folder as a whole are added reasons.

The announcement is particularly appropriate as an advertisement for the class of work in which the shop specializes — the designing and printing of distinctive advertising booklets.

Publicity Hints

The Pinkham Press, Boston, is sending out on request copies of two booklets, one on Caslon type and its appropriate use, and the other on Bodoni type, containing an historical sketch of its origin as well as suggestions for its proper use.

Ad-Vantage, the house-organ from the Bachmeyer-Lutmer Press, Cincinnati, Ohio, is carrying monthly articles on dummies. In the April issue the discussion deals with the use of type, and contains many helpful, practical suggestions for the buyers of printing.

A NOVEL INFORMATION BLANK FOR NEWSPAPERS

A publishing house making a specialty of turning out a number of farm publications uses in its subscription department a blank form that proves of great assistance to the agents doing the soliciting of subscriptions, and so, consequently, assists in the betterment of the department in its entirety.

Naturally, nearly all of the soliciting carried on in rural communities and by direct conversation is with the ones mainly interested. So it becomes possible for the soliciting agent, in case he fails to secure a subscription at one visit, to gather information that may be of use to him or to a fellow agent at some time in the future.

The blank mentioned provides for the insertion of the name of each one called upon who declines to subscribe, or whom it was impossible to find at home. One column provides a place for the jotting down of the time of day that the call was made; another, headed "Remarks," contains subheads of this sort: "No money"; "Not at home"; "Other papers"; "Will take later," etc.

Information written on such a blank often helps the agent, or a coworker, to secure a subscription later. If a farmer and his family were not at home at a certain hour, then some other time of day may be tried later. If the person declined to subscribe because of straitened circumstances, another call may be tried at a more propitious time. If he had subscribed to other journals of a similar kind, he may be visited again at the time of expiration of the publications. If the one called upon suggested that he would likely order the paper at a future date, he may be presented with that proposition at the time specified.

Of course, it is not intended that an agent should skip about from one prospect in his territory to another at a remote distance because of the information contained on these blanks; or that he should delay his progress materially, in covering his ground, by waiting any considerable length of time in one place to make a call at a certain hour. The blanks are intended to be merely supplementary, and are not intended, or even permitted, to cause the solicitor to route himself according to their contents. Rather, it is the custom to glance over a group of these blanks before starting out afresh on a subscription tour. Whatever information would seem to have a particular significance at the time is set down on a new list, which outline is covered as thoroughly as possible in the ensuing trip.

The filled-in blanks are revised from time to time, obsolete matter deleted and new stuff incorporated.

This form is even more valuable to the solicitor than a copy of the list of subscribers in his territory. The former contains merely negative information, while the latter embodies that of a positive nature.—*John E. Allen.*



FIG. 5.

SOME POINTS OF INTEREST REGARDING OFFSET LITHOGRAPHY



THE remarkable progress that has been made, and is still being made, by the offset printing process should make the following article of great interest to all readers of this journal. That there is a desire for more light on this subject is evidenced by a letter recently received by the editor. In order to give the most authentic answers possible to the questions asked, the letter was referred to A. C. Austin, who is in charge of the offset printing department of the Magill-Weinsheimer Company, Chicago, and who is undoubtedly the leading authority on all matters pertaining to offset printing. We append the letter from our correspondent, then follow with Mr. Austin's article.

The Letter

"*Editor, THE INLAND PRINTER, Dear Sir:* We are desirous of learning a few things about the offset process, and we believe we can get better satisfaction by asking a few questions.

"We are led to believe by looking at some very beautiful colorwork that the offset paper is not entirely responsible for the extraordinary effects. If the same job were printed by the four color process on coated stock it would be impossible to get the clear, soft, deep colorings that are obtained.

"Is this result obtained from a different handling of the plates or a different kind of ink used, or a combination of both?

"We should also like to know what makes the tremendous difference in the cost of offsetting and of letterpress printing, to the disadvantage of printing. We recently quoted on 5,000 hanger cards, 13 by 10 inches, to be printed in three color process and black, our price being \$650. Our competitors in the offset or lithography game gave a quotation of \$307. We are unable to account for such a tremendous difference on so small a run.

"Is it possible for offsetters to produce all colors from the three primary colors in the same way as we get process results, or are more runs necessary?

"We assure you any details that you may give us will be greatly appreciated."

The Article by Mr. Austin

It hardly seems possible for one who is intimately connected with the lithographic industry to realize how little is known by the outsider of this old printing method. When a correspondent naively inquires whether the lithographer can reproduce an original in four colors in a manner similar to the typographic process plate maker, one is led to believe either that the inquirer is so engrossed in his own business that he sees nothing else, or that he is asleep to present day progress. Possibly it is a little of both. Printers are busy people and those that think only in terms of type and cuts are quite apt to overlook the work of the other fellow who prints without either.

Lithographic, or planographic, printing dates back to the latter part of the eighteenth century, when Senefelder first wrote his mother's laundry list on a limestone with a greasy crayon and discovered a new art. It is not an old method as compared with typographic printing, for it is recorded that the Chinese were printers from movable blocks in the twelfth century, and Gutenberg is said to have used movable type in the fifteenth century. Yet lithography has passed from swaddling clothes to overalls with steady growth; has had its times of stress and its periods of popular esteem, and now, with all the discoveries in photography and the advances in printing machinery, it seems to be leading the world in the progress it is showing.

As the correspondent says: "We are led to believe, by looking at some very beautiful colorwork, that the offset paper is not entirely responsible for the extraordinary effects. If the same job were printed by the four color process on coated stock it would be impossible to get the clear, soft, deep colorings that are obtained." The correspondent evidently appreciates a good job when he sees it.

There is not room in this article to rehearse the various steps by which lithography has advanced from past to present day methods, nor is it necessary for the enlightenment of the correspondent to say what has been accomplished, for he knows that, but rather is it pertinent to say how it is being done today.

Lithography has passed from the stone age to the metal age, has clasped hands with rubber, and no doubt will spread out to greater conquests as science finds new and as yet undiscovered means for printing. We now print from metal from a plane surface, without relief, on to a rubber blanket in a rotary press, and from this rubber blanket we offset the image to paper. Almost any kind of paper, rough or smooth, can be used with equal facility.

We make negatives through the halftone screen and photographically print these negative images on metal plates in greasy ink; we treat this plate with a gum and acid solution which chemically prepares the metal for printing. Mechanically we moisten the surface of the plate, when in the press, with water and roll over the surface with printing ink. The bare metal rejects the ink, but the greasy image greedily grabs it.

Any subject that may be photographed in halftone can be prepared for lithographing, and color photography is as readily adapted to this method as it is to typography. We adopt some slightly different means for color correcting our halftone images, for we can not physically etch the metal, as does the process plate maker, but we can produce in our way a facsimile job. And we can do more than the process plate maker, in that we can add colors to gain smoothness and freedom from the objectionable "screening" of the image, and gain body or depth of color not possible to the typographer.

We are not "cheap skates," as the correspondent seems to think, but we can print faster than the typographer and do not need expensive make ready, or painstaking overlay or underlay. Furthermore, we have a lot of tricks in our basket of mystery. We can portray pure whites or densest blacks with a stroke of the brush, and our artists may draw deftly on the metal with crayon or pen in a manner wholly beyond the ken of the typographic plate maker. Some jobs can be produced for half the money the other fellow needs, and some jobs are costly—you may take your choice, our ways are many.

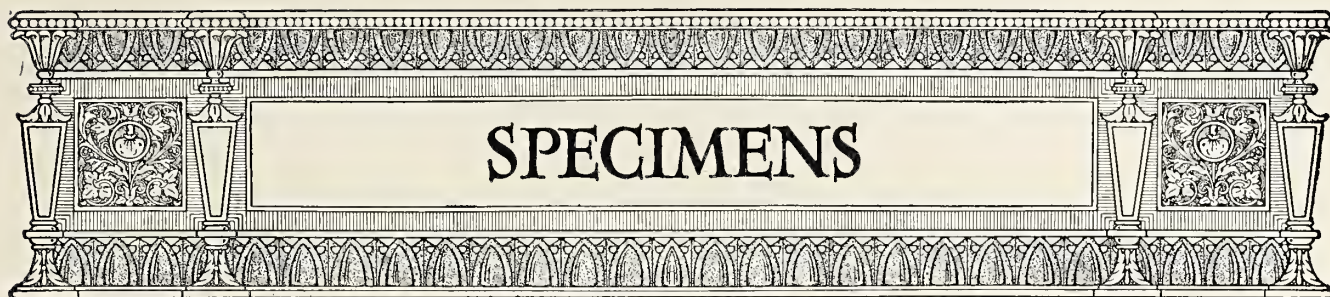
Let us quickly trace the journey of a four color process job through a modern offset lithographic plant in order that the correspondent may know exactly what is done.

First, the sketch goes to the photographer for color analysis, and for a high class reproduction this photographer makes dry plate continuous tone selection negatives. Positives are made from the dry plate negatives, and these positives give in monochrome the values of the primary colors as rendered by photography. These positives are next given to the lithographer, or artist as he is called, who with pencil and eraser makes the necessary corrections according to his understanding. Photography is not perfect as yet, and the artist must, perforce, assist in the color correction, as the copper plate maker does, with his etching and burnishing. After the corrections, the photographer makes halftone negatives from the positives, and these negatives are in turn photoprinted on zinc or aluminum for final treatment preparatory to press printing.

It is obvious that skilled labor is needed in the various steps and that this labor is as valuable as the skilled labor in



BOEDICKER PHOTO LITHO MACHINE REPRODUCTION OF AN ORIGINAL PAINTING, LOANED BY COURTESY OF THE CURTIS PUBLISHING COMPANY:
FROM NEGATIVES MADE BY HERMAN E. MEYER AND PRINTED ON AN OFFSET PRESS IN SIX COLORS BY THE U. S. PRINTING AND LITHOGRAPH COMPANY.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE ALBERT P. HILL COMPANY, Pittsburgh, Pennsylvania.—The series of advertising folders on the advertising service you provide, entitled "Hill's Peaks and Valleys—Intimate Advertising Service at Your Elbow," appeals to the writer as being a wholly unusual, effectual and businesslike presentation of your business. The second page is devoted to a reproduction of what we imagine is your current newspaper advertisement, although that fact is not stated, inasmuch as it is set advertisement style.

Those you use, even though not the most attractive available, are old and reliable standbys with which no serious fault can be found.

MORRIS REISS PRESS, New York city.—Your work, always good, seems to undergo a constant improvement. You have a very interesting style which means that none of it is dull and commonplace, yet you do not wander from the path of good taste. The letterhead for David L. Engel is the most interesting specimen in the collection, we

boys of the printing classes in your school, who also made the linoleum cuts therefor, is decidedly interesting. Display is satisfactory and the typography throughout is very good. The blue used for the border is just a trifle too pale and the margins are equal, whereas they should be arranged with a view to good proportion. The back margin should be the smallest, the top margin next, the front margin next and the bottom margin the largest. There should be a pleasing ratio, say of two and

DAVID L. ENGEL

Cardboard Paper Envelopes

10 WEST 22ND STREET

Telephone GRAMERCY 1745-1388

NEW YORK

Interesting letterhead arrangement by the Morris Reiss Press, New York city. The original was printed in yellow orange and deep blue on white bond paper and was striking, as it is here.

The third page is devoted to an editorial on your service, while the fourth page on all the folders is given over to an outline entitled "Advertising Agency Service," the title of which indicates the nature of the content. Excellent typography and design, and good presswork on fine quality antique white stock, give an impressive appearance, even though the work is printed in black only. We can see that you have endeavored to get up something that will appeal to hard headed business men, and we believe you have succeeded far better without bombast in language or physical appearance than you would have with it.

CHARLES K. STOKES & Co., Philadelphia, Pennsylvania.—The posters for the Furness Bermuda Line are striking and pleasing. The illustrations and colors are excellent, while the workmanship throughout is of the finest quality.

A. POMERANTZ & Co., Philadelphia, Pennsylvania.—The portfolio of samples of Whiting's Textile Bond is beautiful. Excellent taste was exercised in the selection of colors, and the workmanship is perfect. The same applies to the booklet for The Abram Cox Stove Company, announcing the exhibit at a real estate and building exhibition. These two specimens are representative of the very finest quality of printing and we are safe in saying no better printing can be obtained anywhere.

T. H. HARVEY, New Orleans, Louisiana.—Specimens are of uniformly high quality, thoroughly satisfactory in every sense for the purpose served. Colors are invariably well chosen and the presswork is above reproach. The typography, while excellent as to design and display, would in some instances be improved by more stylish type faces.

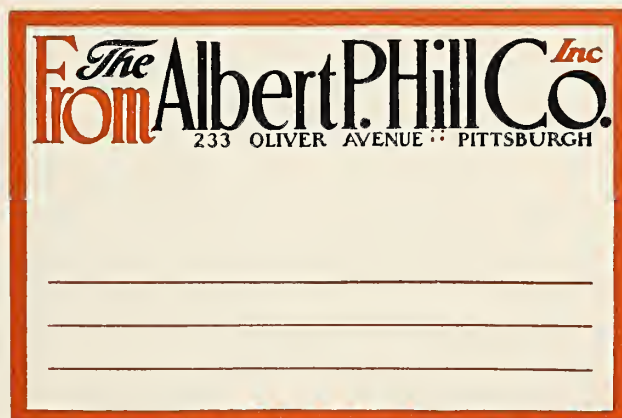
think. Any suggestions that we should make on the improvement of the house-organ, *The Make-good Messenger*, would be based on personal taste, which we never permit to govern our suggestions. Criticism when made in this department is based wholly on fundamentals and a thing must be *wrong* to be found fault with. The writer, of course, has his preferences as regards type faces and styles of arrangement, but there are so many good type faces and such a variety of possibilities within good taste and good design in their arrangement that to criticize on any other basis would be unfair.

QUINCY PREVOCATIONAL CENTER, Boston, Massachusetts.—"Boys' Experiences," a series of compositions which were written and illustrated by the

three, between front and back margins and between top and bottom margins. Presswork also is good.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—Your program for the Masonic Easter Service is exceptionally pleasing, the cover, or title, being especially so. Blind embossing a line border instead of printing it always adds the effect of increased beauty and refinement. Your letterhead, on which also a blind embossed border is the feature, is likewise attractive, as is also the blotter, "Better Printing," which is enhanced greatly by a most pleasing color combination—soft blue gray and black on mouse colored stock.

BURKE & GREGORY, Norfolk, Virginia.—First consider side by side your blotters, "Loose Leaf Books" and "The printer who has nothing in his shop," etc. Note the effect of beauty and refinement in the former, also that it is strong and effective. Note, then, that the latter can lay claim to only one of those qualities—strength. It is not effective along with its strength, because the exceptionally strong border of rectangular units is ugly and detracts from the type, giving to the whole piece an effect best characterized by the word *bizarre*. Now take up the portfolio on your plant and consider the cover design. Is it not like the last mentioned blotter? There is nothing pleasing about the cover design, and we wonder "why" the "fence" arrangement of border units below the panel. It is a shame so excellent a work otherwise—for the presswork is good and the typography and design of the text pages are very pleasing—should be handicapped by a cover design that carries us back to the old rule bending days when intricate rule designs were the rage, when the prime purposes of printing, that it



A decidedly unusual hand lettered package label used by the Albert P. Hill Company, an advertising agency of Pittsburgh, Pennsylvania. The large and distinctive lettering creates a decidedly striking appearance.



Hoy se descubrirá el velo en esta metropolis del Hemisferio occidental, otro monumento a la libertad.

El primero fué de nacion a nacion, conmemorando '76; el segundo es,—en espiritu—de continente a continente, santificando la unidad de las Americas.

La gloria de una poderosa crusada por libertad.

Un Libertador cuyo látigo arrasó de medio mundo occidental la ley de autocracia vive en la figura de bronce descubierta hoy.

Simboliza el metal del viejo mundo, refinado en el pote fundente del nuevo.

Hoy los espíritos de Washington y Bolívar se confunden en abrazo fraternal.

Lord & Taylor
ESTABLISHED 1826

A most unusual newspaper advertisement published by the great New York department store of Lord & Taylor on the occasion of the unveiling of the Bolivar statue presented to the United States by the South American countries. Reproduction is here made from a handsomely printed broadside on buff colored French hand made paper, copies of which were presented to the delegates from our sister republics.

should attract attention, hold attention and be easy to read, were not considered.

RUSSELL A. BROWN, Advertising Director, Lord & Taylor, New York city.—The advertisement published in New York papers the day of the presentation to the United States of the statue of Bolivar, by the South American countries, is unusual and effective. The proofs on hand made paper, one of which you sent to us, as you did also to the members of the Latin-American commission, are beautiful. The advertisement is reproduced to give our readers an idea of the unusual character and beauty of the design and typography.

CARL J. WEIGAND, Port Carbon, Pennsylvania.—All the letterheads that you have sent us are well designed and displayed, also well printed. We do

not exactly like such a heavy rule border. The two point rules harmonize well enough with the type faces used, but as a letterhead really does not require a border, and as a border can only be used to add attractiveness, we believe a fine rule—say one point—would be better. Century, by the way, while one of the most legible of type faces and one of the best for advertisements, is not the best choice for letterhead display, which, in the great majority of cases, requires more dignity and style than that type face supplies.

L. N. CASHION, Winston-Salem, North Carolina.—The cover design on the booklet, "Ladies' Night," is both striking and pleasing. Improvement would result if the lines were spaced slightly wider apart, as there is an effect of crowding at the top, which

should be overcome. The text pages are printed too low on the paper page, being in the center from top to bottom, whereas the bottom margin should be larger than the top margin, as the front margin should be larger than the back margin.

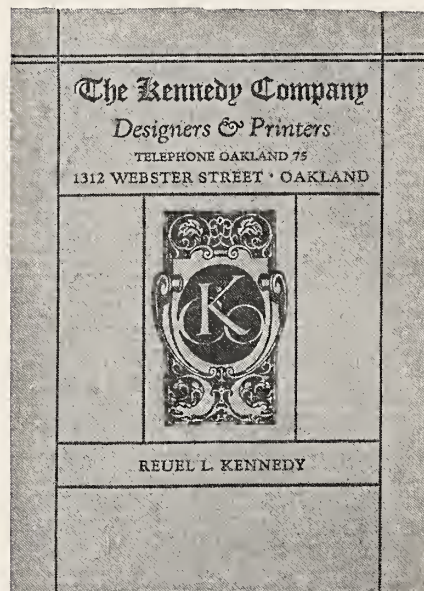
HOWARD HANNAGAN, McKeesport, Pennsylvania.—Specimens are of a very good grade, thoroughly satisfactory, considering the purposes for which they were issued. The stationery for the Schwartz Advertising Company is especially good.

GEORGE F. TRENHOLM, Boston, Massachusetts.—Advertisements designed by you for Reed & Barton are treated in a wholly acceptable manner. The decorative treatment is thoroughly in keeping with the advertised article, a high grade of sterling silverware. Quality, distinction and standing are admirably suggested.

THE EDDY PRESS CORPORATION, Pittsburgh, Pennsylvania.—Your wall hanger, "Lincoln's Gettysburg Address," is beautiful. The decorative scheme, and the bright, yet wholly refined, color treatment will, in addition to the popularity of the sentiment, win for it a place on the walls of many offices and homes. That accomplished, you have attained some mighty effective advertising, even though your credit for the production is confined to a very small imprint, inconspicuously placed, which does not detract in the least from the value of the card from a decorative standpoint.

L. A. BRAVERMAN, Toledo, Ohio.—Specimens are in thorough keeping with the excellence of work received from you in the past. In the very attractive booklet, "Too Much Advice," being excerpts from a most interesting and inspirational article by Samuel M. Vauclain, president of the Baldwin Locomotive Works, which appeared in a recent issue of *Colliers*, your firm, the Caslon Press, contributes some very helpful advice for making the best of present conditions. We are of the opinion that something interesting and helpful to business men is one of the best forms of advertising for a printer. The appearance of the imprint is enough, if the printing is of good quality, to make such forms good advertising for the printer who issues them.

COMMERCIAL PRINT SHOP, Decatur, Indiana.—Christmas cards and folders are exceptionally neat, good typography, presswork and paper combining in agreeable and pleasing effects. We note that on the one for your own use the title "Merry Christmas" is placed too low on the cover. The idea seems to have been to center it from top to bottom, forgetful of that optical illusion which makes lines and groups in the center of a page appear below the center and causes the page to look bottom heavy. There is another reason why such lines and groups should not be placed in the vertical center. Proportion is violated. Proportion and balance require that a design on a page should be



Real craftsmanship is represented in this business card of The Kennedy Company, of Oakland, California. The type matter, with the exception of the line "Designers and Printers," was in black, while that one line, along with the ornament, was printed in deep green. The rules were in a soft brown, and as the stock was brown hand made you can imagine what a pleasing thing the original is.

above the center, at a point where there is a pleasing variation between the space above and the space below—with the larger space at the bottom, in order that balance will remain secure. The folder, "A Business Tale," is interesting and attractively treated from the standpoints of typography and design. The blotter, "We may live without credit," etc., is not as pleasing as it should be because of the large gap of white space at the top, which throws the page out of balance vertically and leaves a displeasing distribution of the white space.

THE KENNEDY COMPANY, Oakland, California.—The admiration in which we have always held your work is intensified with each new collection received. Such beautiful typography, such handsome papers and such excellent presswork are seldom so admirably combined in the work of one printer. Exceptional decorative effects are attained with maximum of beauty and dignity by good taste in design, good type faces and pleasing color combinations. The broadside, "The Rewards of Work Well Done," featuring a beautiful four color print of a group of pheasants, is decidedly handsome, combining all the good features just enumerated. Several specimens are reproduced.

THE WILLIAM DARLING PRESS, New York city.—The booklet, "The Giant Energy—Electricity," produced by you for The National City Company, is handsomely done. In no feature of its production can we find the least opportunity for improvement. Difficult presswork, small vignetted halftones on dull coated stock, is handled remarkably well.

ALBERT SCHILLER, New York city.—The announcement of the installation of Goudy Open is excellent. The type is shown to good advantage, and the showing makes a mighty good advertisement for The Diamond Press.

THE MCCORMICK-ARMSTRONG PRESS, Wichita, Kansas.—Seldom do we have the pleasure of examining so handsome a piece of work as your hard bound book, "Announcing a Comprehensive Plan for Buying Commercial Printed Forms." The large page size, the attractive typography, good paper and fine presswork in pleasing colors are a feast to the eyes of a lover of fine printing. There is only one regret, and that is there is no title on the handsomely bound cover. Possibly we received an incomplete copy. Frankly, otherwise, we consider the absence of such a title cheapens the book. The advertising booklets and folders you are issuing to promote your own business are excellent, the one entitled "Wash and Retouch" being exceptionally effective. The title is featured by comic illustrations of a woman first at the lavatory scrubbing her face and, second, painting her lips a bright red. It is very appealing and will get a look for the inside, where, on the left hand page, a reproduction of the original photograph of a machine is shown before retouching and on the right hand page the same after retouching. The comparison is striking and illustrates the decided advantages of thorough retouching. The booklet, "Oil—Its History," is very attractive and the cover is both striking and interesting. *Impressions* continues to be one of the finest of house-organs.

C. R. BERAN, San Francisco, California.—Your package label for Johnck, Beran & Kibbee is a beauty. The striking design in Cloister Bold is given excellent treatment in the colors of light soft blue, black and a touch or two of orange in the border. The poster for the ball of the Allied Printing Trades Council takes us back a good many years, as it is characteristic of the work you did in Denver and reproduced in "Beran—Some of His Work," a copy of which we still prize. The rather confused decorative treatment, while adding a measure of novelty no doubt, is not consistent, of course, with present day standards of typography. It must, however, be praised for the publicity value



SPECIMEN OF FOUR-COLOR PRINTING BY THE KENNEDY COMPANY
PLATES BY COURTESY OF THE UNIVERSITY OF CALIFORNIA

THE REWARDS OF WORK WELL DONE



IT SEEMS AS THOUGH most of our important work has come to us by accident. For instance, an advertising man five hundred miles away placed a thousand dollar order with us because he believed we could handle it better than anyone else. He became acquainted with our work through seeing reproductions in the trade journals.

Then, last January we opened our copy of *DIRECT ADVERTISING* and found a whole page given to a reproduction of a piece of our work. Under the reproduction were several lines of favorable comment by the editor. [*DIRECT ADVERTISING* is a national journal.]

Of course, this sort of publicity is leading to other things. That is the reason we are sending you this piece of advertising—that you may have another opportunity of becoming better acquainted with our product.

We specialize in the economical production of letterheads, typographic letters, illustrated letters, blotters, folders, enclosures and booklets. In color work, we produce economically up to a half sheet. Often you will find it is more economical to produce color work on a small press than to have duplicate plates made.

When we started eight years ago, we called wherever we thought we might possibly get business. Now we save your time by calling only where an interest has been expressed in our work.

There is no doubt but that you would benefit by an interview with us. State the date for our call on the enclosed post card.



THE KENNEDY COMPANY PRINTERS

1312 WEBSTER STREET • OAKLAND
TELEPHONE OAKLAND 75

Broadside on which a sample print of a four color illustration is featured. Printing of broadside itself in black for the type, light green for the border and red orange for the initial letter I creates a most pleasing effect. A good quality of buff antique stock was used.

that it has. The large Parsons Bold type contributes also to the novelty of the effect, but, really, it is a little confusing, don't you think? The remaining specimens are of exceptional quality.

GAZETTE PRINTING COMPANY, Montreal, Quebec.—Our compliments on the handsome catalogue, "Rings," produced by you for that well known jewelry firm, Mappin & Webb. The color effect of light old rose on light soft violet is a most unusual one, and it is wholly pleasing, too.

THE A. L. SCOVILLE PRESS, Ogden, Utah.—The specimens sent us are of the finest quality in every respect.

ROYAL PRINT & LITHO Co., Halifax, Nova Scotia.—Our compliments on the attractive cover of the catalogue for the Christie Trunk & Bag Company. The title page is too crowded, and the use of capitals throughout with the effect of congestion incident thereto gives an appearance that is uninviting to a reader and difficult to read. More white space and some lower case would improve it greatly. Presswork is of excellent quality, and, as there are a great many halftone illustrations of merchandise, this is, of course, the most important feature.

GORDON D. PURDY, Truro, Nova Scotia.—Specimens are remarkably good and you use the attractive Goudy face to excellent advantage. The display is lively and interesting, and a characteristic of all the work is strong attention value. The title of the Reten folder is excellent, while the letterhead for The MacDonald Advertising Agency is very striking. None of the specimens offers opportunity for fault finding—searching for faults in such work is like looking for a needle in a haystack.

CALIFORNIA INK COMPANY, Inc.
Printing Inks • Rollers • Pressroom Supplies
NUMBER 426 BATTERY STREET • SAN FRANCISCO • CALIFORNIA



ED PRIOR

Card by The Kennedy Company. In the original the rules were in light blue, the initial C and the leaf ornament in vermilion and the type in black on India tint card stock.



BOOKS

Give me

Leave to enjoy myself. That place that does
 Contain my books, the best companions, is
 To me a glorious court, where hourly I
 converse with old sages and philosophers;
 And sometimes, for variety, I confer
 with Kings and Emperors and weigh their counsels;
 Calling their victories, if unjustly got,
 Unto a strict account, and in my fancy
 Deface their ill-placed statues. Can I then
 Part with such constant pleasures to embrace
 Uncertain vanities? No; be it your care
 To augment a heap of wealth: it shall be mine
 To increase in knowledge.

—FLETCHER

From the books of CHARLES FREDERIC HOLMAN

Leaflet by Charles Frederick Holman, Allentown, Pennsylvania. Rough white hand made paper with the excellent typography in Cloister created in the original an effect that is wholly delightful.

R. M. NICHOLSON, Canton, Ohio.—“Better Sheet Metal,” catalogue for The Stark Rolling Mill Company, is handsome and effective. The cover is attractively printed and embossed in brown on brown Velumet, that aristocrat of cover stocks. The many halftone illustrations are exceptionally well printed. We do not like the bold face machine letter used for titles, but the merit of the work otherwise carries it through as a quality product in spite of the unattractiveness of that particular type face.

TAYLOR & TAYLOR, San Francisco, California.—The booklet, “The Work of Taylor & Taylor at the Exhibition of American Printing in New York City, 1920,” is all that it should be as a souvenir of your success in the annual exhibit conducted by the American Institute of Graphic Arts. Typography in fourteen point Kennerley with marginal heads in twelve point Kennerley italic, is beautiful with perfect word and line spacing. The liberal margins accentuate the beauty of the type page. The cover of light brown hand made cover stock is featured by a blind embossed circular ornament symbolical of the printing press, and the refined treatment of the titular text in twelve point Kennerley capitals creates an effect of beauty, refinement and dignity that would be difficult, if, indeed, not impossible to surpass. The text is printed on a fine quality of antique white book stock having deckled edges.

CHARLES F. HOLMAN, Allentown, Pennsylvania.—Your card set in Forum is attractive and pleasing. The large capitals on the reverse side, so closely spaced, while pleasing as a picture are extremely hard to read. Space between words as well as between lines is too close for comfort. Smaller type with more white space is the remedy, although we doubt the value of the architectural treatment of such matter. The leaflet, “Books,” set in Cloister Old Style, is beautiful, the typography being perfectly suited to the rough hand made stock used. It suggests the subject admirably in an old fashioned way.

THE VULCAN COMPANY, New York city.—Workmanship on all the specimens you have sent us is excellent and the work is further improved by the use of good paper. Your business card, printed in

brown on buff antique cover stock, is excellent. It is thoroughly beautiful and dignified, yet has considerable publicity value because of the strength of the lettering and the interesting arrangement out of center of the various units thereon. The design on the letterhead, we think, is slightly too large. It not only appears to be somewhat out of proportion with respect to the size of the sheet but it takes



ALFRED BROOKS KENNEDY
 1312 WEBSTER STREET • OAKLAND, CALIFORNIA
 TELEPHONE OAKLAND 75

Dignified and artistic business card of Alfred Brooks Kennedy, of The Kennedy Company, Oakland, California.



The Vulcan Company
 Printing-Engraving-Advertising
 500 Fifth Avenue-New York
 MURRAY HILL 1523

IRVING ROSEN

In the original this card was printed in brown ink on India tint stock and was very pleasing as well as effective.

THE WORK OF TAYLOR & TAYLOR
 AT THE EXHIBITION OF AMERICAN PRINTING

IN NEW YORK CITY

1920

Cover of handsome booklet issued by Taylor & Taylor, San Francisco, California, to commemorate and advertise that company's success in the exhibit of printing conducted by the American Institute of Graphic Arts.

up more space than we consider desirable on a letterhead. The announcement comparing your work with the letters A to Z with that of Elman and the strings of his violin is attractively printed in blue and orange inks on blue cover stock. The comparison made is apropos and striking.

DURVEA PRINTING COMPANY, New York city.—Your new series of blotters, featuring the different tradesmen in your plant, the compositor, the pressman, the “old man,” etc., is excellent, and the human interest novelty of the copy is bound to create a favorable opinion of your firm in the minds of those who receive the blotters. The quality measures up to the standard of other blotters we have received from you in the past.

J. J. GUTHRIE, Galveston, Texas.—Specimens are of good quality in all respects, typography and presswork being maintained at the highest standard.

THE COSMOS PRESS, Cambridge, Massachusetts.—Your circular, “The Motion Picture in Investment Banking,” is decidedly attractive.

THOMSEN-ELLIS COMPANY, Baltimore, Maryland.—We have seldom received a collection containing so many uniformly high grade booklets as the one we have just received from you. Those for Bachrach, the photographer, “The Bridal Portrait” and “A Worth While Portrait,” are remarkably fine, the reproduction of photographs therein by halftones printed in soft brown ink on dull coated stock being remarkable representations of the originals. The various bank advertising folders and booklets are of equal quality and value, though of course, not so outstanding.

J. WARREN LEWIS, Kansas City, Missouri.—Except for the letterhead of C. J. Wolfson & Co., the specimens are very satisfactory. The fault with that particular job is that the type is too large throughout. Copperplate Gothic does not look neat in the larger sizes and if a customer demands such large type it is desirable to use a type face that is more pleasing in design.

FRANK P. MAHONEY AND HENRY F. BRAYER, Pittsburgh, Pennsylvania.—We are uncertain as to what you mean by “Are such extremes (as the two programs you sent) ever permitted in the initiation program?” If you mean the treatment

MONTHLY STATEMENT

Duryea PRINTING Co., Inc.

Quality Printers

THIRTY-FIVE WEST THIRD STREET
NEW YORK CITY



June
First
1921

Account of The Inland Printer Co,
Chicago, Ill.

You don't owe us a dollar. We wish you did!

A clever although not at all new "dodge" in advertising a printing business. The compliment involved adds to its effectiveness, as all of us like to feel that we are well thought of.

is too elaborate we do not agree with you, for why should not programs which will be retained as souvenirs be handsome? If you mean the title of the Delta Epsilon Omega program is not sufficiently dignified, then we are inclined to agree with you, although we'll grant that is a matter of personal opinion. The Newman Club program is more in line with our preferences in work of this nature.

Leland M. Hirsch, Buffalo, New York.—In so far as arrangement and display are concerned the blotter, "Reflection," is quite satisfactory. The heading could be a size larger to advantage. The color, pink, is too weak for the initial and also for the signature line, although not to such a great extent. The general appearance is neat, pleasing and attractive.

H. M. PARKER, Newark, New Jersey.—Various advertising forms of C. Wolber Company are decidedly attractive and forceful. Display is excellent, arrangement pleasing and the colors harmonious and attractive. The blotter, "Spring," is particularly good. We have no suggestions to make for the improvement of these specimens. The letterhead on which you wrote, while pleasing in general effect, would be improved by a change of face from roman capitals of the engraved style to a Caslon, with a line here and there in italic or lower case to break the monotony of so many capitals. Capitals in mass are disconcerting to a reader.

LEE C. YALE, Sabinsville, Pennsylvania.—Your package label is not at all pleasing. First, the extended Copperplate Gothic, a severe, crude letter, does not harmonize in shape or design with the condensed Engravers Old English, a highly decorative style. Then, the flossy, antique face used for the line "To" is positively ugly, a relic of the dark ages in American printerdom, when almost the last thing the printer thought about his work and his types was that they were to be read. Color balance is bad because you have printed the stronger items in the stronger color, thereby increasing the difference in tone between the differ-

ent units instead of harmonizing them. Presswork is not good, the linear, gray tone border being filled up badly in places. The outside decorative border is quite too prominent.

W. G. CAMPBELL, Winston-Salem, North Carolina.—The booklet, "Attractive Advertising," is very neat. Possibly it is too much so for a work of its kind, meaning that we believe a booklet exploiting the advantages of advertising should be more striking. It is treated in a style more suitable to a church, a bank or an educational institution. Display on the D. G. Craven Company letterhead is too weak, we believe, the small type being greatly handicapped by the decorative corner pieces.

EDGAR FITZHUGH, Lewistown, Montana.—The blotter, "Printing Service," is nicely set in Caslon and is effective because of the large size in which the main display is set. In spite of its light tone, Caslon is an effective display letter when there is good contrast of sizes, as in this instance.

F. P. DRESS, Philadelphia, Pennsylvania.—The general arrangement, the display and the manner of printing in two colors make the folder, "Forcefulness in Your Printing," effective. It would be more attractive, that is, more pleasing and inviting to the eye, without loss of publicity effectiveness, if Cheltenham Bold regular had been used in place of the extended on the inside, although we believe we would retain the extended on the outside fold, as it harmonizes well with the space. The signature

in Bodoni Bold italic does not look pleasing and does not harmonize at all with the Cheltenham. As it adds nothing of display effectiveness, we suggest that you should have used Cheltenham Bold instead, making all your display uniform.

HAROLD J. GILLESPIE, Waseca, Minnesota.—The circular, "For You to Read," is decidedly pleasing and effective. The simple type treatment is admirably set off by the attractive border, printed in light green, and "bled." The ornaments, too, are used in good taste. The "Initial Meeting" program is also well arranged, but would be more attractive if printed in deep brown ink. Red ink on brown stock is not a pleasing combination. The shaded lithotone letter appeals to the writer about as a red rag does to one of those animals the toreadors of Spain torment and then kill. It is positively, absolutely, certainly, unalterably *ugly*. Otherwise the check for the *Journal-Radical* is good.

THE HUGH STEPHENS COMPANY, Jefferson City, Missouri.—“The Story of the First National Bank of Jefferson City, Missouri” is one of the most interesting and attractive bank advertising booklets we have ever had the pleasure to examine. The excellence from a mechanical standpoint goes without saying, coming from your organization. The text is a revelation in the possibilities for making up a book of such great historical interest and turning it to profitable advertising. Your service department certainly put over something big in the production of this work. Certainly there are not many places so small as Jefferson City (now don't be offended) where so complete a printing and advertising service is offered.

ELM VOCATIONAL SCHOOL, Buffalo, New York.—We can often tell the quality of printing in a package by the package label on the outside. When we came to the package containing your specimens we were struck with the pleasing dignity of the label, set in Caslon Old Style lower case, except for the line "from" which was set in italic. It is beautiful, simple, delightful. The ornament, which is in good taste and which fits nicely into the design, does not detract from the type by too close proximity or by dominating it. The outstanding specimen is the hanger, "The Ninety-first Psalm," adapted from the design by John Henry Nash, which appeared in this department some months ago. It is a fine thing for students of printing to follow the work of such masters as Mr. Nash. As they do this they are naturally giving the work closer study than when merely looking it over. The strong points are more firmly impressed in mind. The initial and maltese cross in gold look very weak by artificial light. The general warmth of tone resulting from the use of orange, brown and gold on brown stock would be relieved and the general effect brightened materially by contrast secured in printing the initial and cross in a bright green. The most pleasing specimen is the letter-head for the Department of Education, featured by the foundry monogram, the oval background of which is printed in light blue, the outlined letters in black and the solids of the letters in gold. It is a beauty and is reproduced in the group on page 364 of the June issue. All other specimens, while not so outstanding as the two mentioned, are of a very high grade.



Johnck Beran & Kibbee
156 Second Street
San Francisco California

Fine Printing

THE INLAND PRINTER
632 SHERMAN STREET
CHICAGO, ILLINOIS

J. L. FRAZIER
Specimen Department

Most unusual of all the package labels we have received in many a month. C. R. Beran is a wonder in obtaining striking effects with type and decorative utilities. Type matter was in black, as were most of the geometric squares in the border. Rules of the border were in a very light soft blue, and four of the geometric squares in each corner were in red. Buff stock was used.

SOME FEATURES OF THE ADVERTISING CONVENTION

BY OUR REPRESENTATIVE



THE seventeenth annual convention of the Associated Advertising Clubs of the World, held at Atlanta, June 12 to 18, was a great event in the history of that organization. Much work was accomplished, many new questions discussed and many important decisions made. The attendance was considerably larger than at any previous convention. The convention opened Sunday afternoon with a great inspirational meeting in the Atlanta Auditorium, at which Henry J. Allen, Governor of Kansas and publisher of the *Wichita Banner*, delivered an address on "The Responsibility of the State for Industrial Relations."

It is impossible in the limited space available to give even a brief summary of all the valuable and instructive addresses. The entire field of advertising was covered, either at the general sessions or at the sessions of the various departments.

The printing and allied trades are represented in the Associated Advertising Clubs by the Graphic Arts Association. The meetings this year were devoted to printed salesmanship and its part in building bigger business.

William John Eynon, president of the United Typothetæ of America, pointed out in his address to the Graphic Arts section that business men are ready to accept the definite service which the leading printers of the country are able to render in solving advertising problems. Mr. Eynon described the service which printers are rendering with the aid of the well equipped advertising bureau of the United Typothetæ.

Brass tack examples of the effective use of direct mail salesmanship were cited by Noble T. Praigg, director of advertising, United Typothetæ of America. The examples covered several branches of the selling field, and proved conclusively that the use of printed salesmanship reduced the cost of selling to a surprising extent. Salesmen, he said, were alert to the benefits of printed salesmanship when intelligently directed toward supplementing and strengthening personal sales effort. The use of direct mail advertising not only produced much new business of itself but also made it possible for salesmen to sell a much larger percentage of the prospects afterward approached.

The power of printed salesmanship or direct mail advertising, was urged by Robert E. Ramsay, of the American Writing Paper Co., of Holyoke, Massachusetts. In part he said:

"Printed salesmanship gains its power because it is direct. It goes direct from you to your prospect, and the straight line is the shortest distance between two points. It has the advantage of timeliness, which you can control. The mechanical problem from a production standpoint, and the mental processes of your prospect, can each be taken into consideration in the production of printed salesmanship. It is the selective form of advertising — you can pick your prospect out of the crowd. Self evident, when considered as the medium to reach classes, it is economical. It is personal — the message need not be made public. It is versatile. It possesses individuality. As Louis Victor Eytinge said on defining a letter, 'You can get inside the envelope and seal the flap.'"

C. C. Ronalds, of the Ronalds Press, Montreal, Canada, pointed out the dangers of undertaking direct mail advertising without a definite plan. Mr. Ronalds said that many advertisers make the most careful plans in other kinds of advertising but fail to do so in connection with direct advertising. The results of such advertising are disastrous. He cited one instance of a firm issuing one expensive piece of printed salesmanship from which they expected tremendous results. No other printed matter was sent out before or after, and this

one mailing piece was distributed in a most haphazard manner. Naturally, the results were practically nil and the firm complained about the inefficiency and high cost of direct advertising.

"Printed salesmanship is conclusive if you make it so," said Byron A. Bolt, of R. R. Donnelley & Sons Company, Chicago. "By means of printed salesmanship the field is prepared for the salesman to go out where your advertising has not completed the sale. In other words, the horse is useful for drawing the cart; without the cart there would be no need for the horse. Printed salesmanship is the cart that carries the goods to the consumer.

"Printed advertising constitutes the biggest selling medium in the United States. It is the answer to the demand of the public. With the demand for information as to what to buy, how and where to buy it, we have developed the answer to this demand, and that answer is called advertising. Printed salesmanship fulfills another function; it is a vital factor in creating demand where none had existed before.

"Recent developments have carried printed advertising into the realm of printed merchandising. Every angle of marketing has been accomplished by means of the printed word. We all recognize the value of the salesman, and yet a vast amount of selling is done through printing alone."

"Proper adornment of printed matter to be used in selling operations does not necessarily mean extravagance — in fact, it may be expected to prove an investment," declared Norman T. A. Munder, of Baltimore. In part, he said: "Appropriate adornment means value rather than extravagance. Real printed salesmanship is always an investment, when rightly placed, and never an expense.

"The first consideration is the preparation of copy, the message itself, the *business* proposition. Printed salesmanship is first of all a message — an attempt to increase business. What's the use of printing and adorning a message that is incomplete, too lengthy, weak, untruthful, or exaggerated?

"The eye likes this thing adornment; that is why printed salesmanship should have appropriate adornment — so that it will be liked and retained. Otherwise it is apt to be discarded and take its turn somersaulting toward the wastebasket."

"Business suicide faces newspaper publishers should they attempt to lower advertising rates in the face of falling volume and still increasing prices," said C. P. Slane, general manager of the *Peoria Journal Transcript*. "It would be folly and suicidal to many of the newspapers of America to ask them to reduce their rates in face of falling volume and still increasing prices. Labor has not conceded to a cut in any newspaper office in America within my knowledge. They are still demanding greater pay and shorter hours." An honest day's work for an honest day's pay; greater working time and a desire on the part of all concerned to pull together are the essential things to bring down advertising rates, according to Mr. Slane.

The discussion of ways and means for the extension of the Truth in Advertising movement was one of the features of the convention. This movement, fostered by the Associated Advertising Clubs of the World, has done the advertising profession a great service by exposing fraudulent advertising. Most advertisements are true or there would be no advertising, the advertising association says. It is growing harder and harder for fakers to buy space in legitimate advertising mediums, because, through the National Vigilance Committee of the Associated Advertising Clubs, through Better Business Bureaus in thirty-two important cities, and through volunteer local vigilance committees, dishonest advertisers are being exposed and excluded from the better publications.

Charles H. Mackintosh, of Chicago, was elected president of the Associated Advertising Clubs of the World for a term of three years. Mr. Mackintosh has the distinction of being the youngest man ever elected to that office.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

What Competition Really Amounts To

The awful bugbear of competition is likely to be with us again as soon as the present dispute as to hours and wages has been disposed of, unless something is done to exorcise the phantom. That is all competition really is — a phantom of the overwrought imagination of the salesman who has attempted to sell in the wrong place.

The bugaboo of competition had its rise in the extensive campaign of a certain class of printers whose principal selling argument was low price and whose sales talk consisted of the oft repeated phrase, "Let us estimate on your work, we will save you money." This led buyers of printing to ask for bids from these printers, first from the one they had been solicited by and then from a gradually increasing list of as many as would give them estimates. The effect was to create an impression that the majority of business was competitive, and this scared the weak kneed printers and the spineless order takers into a reckless making of low prices and a cutting of quality in order to get a little profit.

Thanks to the big jar which the war gave to all business, printers have partly learned the truth that the greater portion of business is not competitive, and, in fact, never was. It is true that many printers did make estimates on prospective business amounting to several times the total amount actually placed, if we consider the gross amount of estimates made, but it was seldom that any one printer made estimates on an amount exceeding one-third of his gross business and, of course, he did not get all he figured on.

A carefully conducted investigation covering a number of plants in different localities showed that the moderate sized and smaller printers made more estimates in proportion than their larger and better established brethren did, but eliminating those cases where a price was asked merely to ascertain an approximate idea of cost before placing the order and the job then handed over, the total value of the business on which estimates were given was less than thirty per cent of the total business of the houses bidding.

Carrying the investigation further it was found that the average number of bids on each job was about five, which means that if every inquiry was made with the intention of placing an order only one job in five could be landed. But it is generally conceded that many jobs are figured on that are never actually ordered. As nearly as could be ascertained, only one in seven of the estimates proved productive of real orders. In other words, on the average, only one-seventh of the business that had been estimated on by any one printer was placed with him.

Now, as he was making estimates on about thirty per cent of his gross business and landing one-seventh of those bid on, the competition was really on only about four and one-quarter per cent of his total business.

Let us suppose he had been getting the full twenty per cent profit that he is theoretically supposed to get on all his

work—except that secured on competitive bidding, to secure which he had to cut prices from five to ten per cent. This would leave him an average profit on this part of the sales of about seven per cent. Seven per cent on four and a quarter per cent of the whole equals a trifle less than three-tenths of one per cent on the business — an amount that would hardly be worth considering if it came without any trouble. But it does not. This class of business requires more time from the salesmen and the estimator than three times its volume of legitimate business from regular customers, and this must either be deducted from the already small profit, or unjustly carried against the cost of work which does not call for this extra effort.

Printers who are worried about the coming competitive times will do well to go back over their records and find out just how much work they figured on, how much of it they got, what proportion of the whole business it was, and whether the taking of it did not actually reduce their percentage of profit. We are almost willing to wager that the majority of them will find they would have been better off without the competitive business.

Bear in mind that, even under the present unsettled conditions, it is foolish to quote a price which does not contain the full and complete cost of the job with sufficient extra to allow a fair margin of profit.

If your cost system is kept in good working order and care is exercised to keep the average cost and average production before you, it is possible to select the business carrying a profit and leave the other kind to the habitual price cutter. Using the Standard Price List is also a protection against making unprofitable sales of the items most called for in moderate quantities for commercial work.

Bear in mind that it is a foolish waste of energy to worry over inquiries on which the buyer has requested five or six bids, hoping that one of the printers is hungry for trade or that one will make a mistake in his favor.

Maintaining the Conditions

Every so often the average printer looks over his cost sheets and finds that something is wrong with the cost and that the margin he left for profit is not satisfactory. Then there is a sudden spasm of house cleaning and excessive economy in the workrooms, with the expectation that this will bring the cost down to a figure low enough to enable the sales force to meet competition and leave a profit.

This is all wrong. The very fact that there is in the mind of the proprietor or manager an idea that retrenchment in expenses is necessary is evidence that there has been bad management in the office. An analysis of hundreds of cases of this kind has shown that in fully ninety per cent of them the cause of trouble was due wholly to laxness in the making of estimates and carelessness in giving the necessary detailed instructions to the workrooms.

The great trouble in the majority of cases is that no one seems to think any care is needed in handling the cost system and that the cost system has nothing to do with the office end of the business anyway. They lose sight of the fact that the item of office expense and overhead is quite a large percentage of the total cost.

If the cost system is treated as it should be and is made a vital part of the regular accounting, it will show the actual conditions in the plant and in the office from day to day and from week to week and will make it possible to so adjust things that estimates and sales will be made in accordance with those conditions. If the conditions are shown to be wrong there is always the opportunity to correct them promptly.

The great trouble is that most printers do not include the operations of the office and sales department in the records of the cost system, considering the cost system something that has to do with the mechanical departments only, and simply looking at the totals occasionally to see whether they seem to be too high.

A correctly kept cost system will show whether the high cost is the result of wrong conditions and practices in the office or in the workrooms, and the real value it has is more in the opportunity it gives for the immediate correction of defects and the continuous maintenance of correct conditions than in showing whether your hour cost is lower than the other fellow's.

Maintenance of conditions at all times is of as much importance as having these conditions right at periodical examinations or as an average of extremes in both directions between inspection times. Watch conditions constantly and keep them correct, and the settlement periods will have no terrors. This applies equally to managers, foremen and proprietors.

LABOR PROBLEMS ELSEWHERE

Charles Francis and His Daughter Study Solutions in Other Countries



THE tendency of the present day is to seek collective knowledge for the benefit of all. Nearly a year ago this purpose sent Charles Francis and his daughter, Mrs. Lillian Francis Fitch, on a world tour to learn how other countries were meeting their labor problems. Though they receive no financial compensation, and pay their own expenses, both hold commissions from the Government, Mrs. Fitch taking vocational education as her part, while Mr. Francis studies labor conditions generally, having credentials from employers' associations and trades unions. The intention is to be back in the United States in October, 1922. Mr. Francis carries moving picture equipment for a lecture on "Fifty Years in the Printing Business."

In Japan Mr. Francis met various members of the nobility (who entertained him and his daughter lavishly) and prominent representatives of labor; he also had very satisfactory interviews with the Secretary of the Home Department of the Japanese Government and did some good work for "our fellow workers in Japan." He found that country "somewhat difficult for a workman to live in," because they were "working seven days a week and ten to twelve hours a day for a pittance to keep body and soul together." Yet at that, Japanese seamen are supplanted by Koreans and Chinese, who, though less efficient, live on cheaper food and work for lower wages.

Mr. Francis was informed that printers of all kinds were paid 70 yen (\$35) a month. While he was in Tokyo the newspaper compositors struck for 20 yen a week and got it. The

largest plant in that city has the composing room, the press-room and the bindery long distances apart. Most of the employees are boys and girls from eleven to eighteen or twenty years of age. Old machinery, cold pressrooms and no make ready result in poor printing, compared with that in the United States. In a bindery in Osaka Mr. Francis "saw a woman worker folding on railroad tickets, doing fast and good work," for 25 cents a day of ten hours, seven days a week. Talking to the employer, who had visited the Francis Press in New York city, he "put in a strong plea for six days and eight hours without reduction."

Japanese labor leaders are largely university graduates possessed of a fighting spirit which promises trouble if not heeded.

Mrs. Fitch and Mr. Francis were delegates to the World Sunday School Convention held in Tokyo. They say the representative people of Japan have no desire for war with the United States.

On leaving Japan Mr. Francis wrote: "I don't know how much we have accomplished, but we have talked so much that on Christmas day my voice was gone. I couldn't speak above a whisper on account of talking in cold rooms. My daughter has also done some good work for the women of Japan in a number of talks and interviews."

In Hong Kong January 18 a representative of Ault & Wiborg "gave us a wonderful day in a wonderful island."

Australia was reached February 7. In Hobart, Tasmania, where Mr. Francis started to learn the printing business, he discovered that compulsory arbitration courts are a failure. Lawyers without practical knowledge settle disputes. "They have to wait for a decision sometimes for six months, and strikes are common."

All kinds of meetings in Hobart called for addresses by Mrs. Fitch and Mr. Francis, the keynote of the latter being he "believed in reciprocity rather than animosity, and wanted his employees to work with him instead of for him."

From Dunedin, New Zealand, he wrote: "I can not yet say whether our plan or theirs on the settlement of labor questions is best." On April 23 a welcome in the form of a social evening in honor of Mr. Francis after his absence of fifty-five years was tendered by the Master Printers' Association, the Typographical Union and the Printers' Machinists, Bookbinders and Related Trades Unions. This brought the largest printing trade attendance Dunedin has ever known. It was presided over by Sir George Fenwick, who told of his recollection of Mr. Francis when he was employed there and when he was publisher of the *Otago Punch*. He also warmly welcomed Mrs. Fitch. Mr. Francis in response spoke of the need of harmony and fair dealing between employers and employees and of sound business methods.

Melbourne is to be visited in July and August, after which the tour is to be by way of Adelaide and Perth to South Africa.

MAKE THE MOST OF YOUR EMPLOYEES

Isn't it true that your pay roll, for just one year, amounts to as much as the value of your works?

And isn't it true that you give a great deal of attention to your machinery and your raw material, and very little attention to making the most of your workers?

Do you study your worker's aptitudes?

Do you try to get each worker where he fits?

Do you know as much about your individual workers as you do about your individual machines?

Or do you leave the whole matter to the foremen, without giving them any instruction in the art of management?

Have you ever thought about this fact — *that it is possible to change your pay roll from an expense to an asset?* — *Efficiency Magazine.*

THE PRINTING SALESMAN SERVES BY KNOWLEDGE OF PROPERTY RIGHTS IN TYPOGRAPHY

BY WALDON FAWCETT



RECENT unhappy incident piles up the proof that if there is any sphere wherein dissatisfaction had best be scotched at the source it is in the printing industry. A printing house that had designed and was producing in quantity two color work for the manufacturer of a popular packaged specialty had inspiration to obtain other contracts in the field where it had demonstrated its ability. A competitor of the original customer offered his business, with the suggestion that the printing concern get up wrappings and markings for his goods somewhat similar to those which were proving so effective for the other fellow.

The printing salesman who solicited the account readily agreed to the proposal, as his firm had its own designers and engravers. The salesman swore afterward that he had no thought of trespassing on the typography of the pioneer in the field. The designer said, in his own defense, that if he had in his second layout come too "close" to his first it was merely unconscious and instinctive simulation. Be that as it may, the two customers of the house became embroiled in a costly legal battle. The effect upon the good will of the printing house may be imagined. And it might all have been avoided if the printing salesman had been qualified to give warning, at the very outset, of the dangers of "double tracking" in execution of printing, and had been able to say authoritatively just how close one printed vehicle may approach to another without suspicion of imitative intent.

Not a few producers and sellers of printing have an impression that all the dangers of conflict of property rights in typography are embraced in trade marks and labels. So long as they are not parties to the infringement of registered trade marks or copyrighted labels they feel secure. As a matter of fact, this question of property rights in typography is a far more complex proposition. The printing salesman who is ambitious to serve in fullest capacity as counselor to the buyer of printing must needs know something of the limitations upon competition under the common law and of the policy of the Federal Trade Commission in prescribing the ethics of fair trading.

The Federal Trade Commission, in particular, has recently sponsored a new or expanded code of ethics governing the proprieties of printed expression. The trend toward conscientious ideals was indicated, for example, at the end of April when the "supreme court of business" issued an order requiring the Federal Press, Incorporated, and C. W. Parker, owner, of Portland, Oregon, to discontinue the production of books of such size, color, binding and general appearance as to confuse and mislead the public into believing the product of the Portland press to be the publications of A. N. Marquis & Co., of Chicago. The latter firm has published since 1899 the biographical dictionary designated "Who's Who in America," and, beginning in 1909, the Portland house has trailed with various "Who's Who" books, including one captioned "Who's Who and Why in The United States." Not only did the Trade Commission call a halt on typographical "doubles" that might deceive book buyers, but the Portland house is required to cease the use of clippings from the volumes of the older house as a means of obtaining biographical data.

Respect for the color which a printing house has made a medium of individuality for its products is prescribed as one of the incidental requirements in the case just mentioned. In other mandates of recent date, however, the Federal Trade Commission has spoken in even more peremptory tone in

behalf of the sanctity of an established color scheme in printing. Here is a tenet of business faith to be firmly fixed in the mind of the printing salesman. For, thanks to the doctrine advanced in many a trade mark controversy that there can be no monopoly of "mere color," most printing tradesmen have gained the impression that no property rights can be established in a color scheme, even though the claimant be the originator and first user.

Vindication of property rights in color in printed matter has been made by the Federal Trade Commission on numerous occasions. A typical instance was that wherein James B. Schafer, of Detroit, was called to account for conducting a business under the name Universal Battery Service Company in a field where the Universal Battery Company was well known prior to the appearance of Schafer. A practice which in this connection was specifically prohibited was the adoption in the printed matter of the later comer of a style and color scheme resembling that previously adopted by the prior user of the name Universal.

The printing salesman who desires to assure a customer or prospect that Uncle Sam's commercial policeman will stand squarely behind the property right vested in unique typography can not do better than cite in proof the summary action taken by the Trade Commission some time ago against the Geographical Publishing Company, of Chicago. The firm in question placed on the market a war map designated the "Liberty Map" which, it was charged, resembled in unwarranted degree the "Liberty War Map" of an older established contender for trade. More to the point, the printed matter used to exploit the new map was complained of as being a virtual copy of the advertising literature of the competitor. The "order" which the Trade Commission promulgated in this case required the offending firm to cease publishing or causing to be published any printed matter of which "the context, subject matter, statements, impression, language, typographical arrangement or general appearance" was a copy or appropriation from a competitor. The emphasis in this case that exclusive rights in typography must not be violated, directly or indirectly, made it clear that the Federal Trade Commission is disposed to distribute responsibility between the printer and the user of printed matter.

Solicitude on the part of the Federal Trade Commission for the sanctity of original and unique typography is of moment, not only because it is a comparatively new development, but because this trade body has, in some directions, gone farther than the courts. Yet more significant is the fact that here is to be had protection for novelties in printed form with virtually no expense to the interest protected. It has always been possible for the creator of a quaint conceit in printed matter to invoke against a poacher the laws designed to punish unfair competition. Such a course, however, involved considerable expense, and the aggrieved party may be called upon to prove that actual damage has resulted from the typographical raid, something that it is not always easy to do. Set over against the prospect of tedious and costly quest for redress in the courts, we now have the spectacle of the Federal Trade Commission, self constituted guardian of originality in typography, standing ready to prosecute on its own initiative whenever attention is called to piracy of printing.

The public conscience that the Federal Trade Commission seeks to develop with respect to property rights in typography imposes upon printers and their customers certain obligations with which the printing salesman should be conversant, even as he has the means of insurance against typographical counterfeiters. For example, the Trade Commission has set its face against the use of pictures that convey to the mind of the public an erroneous impression with respect to the plant or product of the advertiser. Eloquent of this

ideal of typographical accuracy was an "order" issued against the Penn Lubric Oil Company, trading as the Midwest Linseed Oil & Paint Company, to cease using cuts, pictures, prints, etc., on its letterheads, circulars and other printed matter which falsely represent its office, factory or plant, or the equipment of its place of business.

In several cases in which the Federal Trade Commission has acted, and in sundry other cases which have been disposed of in United States courts, it has been held that there must be no invasion of property rights in typography in the environment where such a right has been created. It behooves the printing salesman to bear in mind, however, that the status of reminiscent printed matter may be modified if used in a distant quarter. The fine point here involved was brought out some time since in a controversy between the Edward Hilger Mop Company and the United States Mop Company. The United States Circuit Court of Appeals, which was finally called upon to umpire this dispute, conceded that the typography of the one firm was apparently copied from the advertisements and circulars of its rival. Furthermore, there had been barefaced reproduction of a manual of instructions to agents. But the Court took the view that its only function in the premises was to protect ultimate purchasers. Consequently, arguing that ultimate purchasers would not be likely to see the printed matter intended only for agents and prospective agents, the Court held that there was not ground to warrant a verdict of "unfair competition." It was stated that the conclusion of the Court would have been different had it been shown that the imitative printed matter was likely to fall into the hands of ultimate consumers.

That the maintenance and protection of property rights in printed matter is wholly dependent upon an investiture of originality is a point which may well be stressed by the seller of printing. The need of a creative element in the production of printed matter was graphically portrayed in the federal courts some years ago when Daprato Statuary Company came into conflict with Giuliano Statuary Company. The aggrieved company had, at great expense, prepared and issued a trade catalogue, the chief feature of which was its pictures and cuts of various statues and other articles. The rival firm in making up a catalogue reproduced without permission many exact copies of cuts appearing in the first book. Nevertheless the Court denied to the victim any satisfaction, because the appropriator produced evidence to show the pictures were merely reproductions of statues which have been in existence for years in Europe and are not the subject of copyright.

In these days of "syndicate catalogues" and similar duplications of printed matter, the salesman is justified in impressing upon the mind of the buyer of printed matter that it is more than ever important to obtain trade literature of a clearly and manifestly unique or distinctive nature. Property rights are in danger when copy incorporates text or illustrations broadly applicable to all goods of a class, whatever the source. Similarly is it difficult to demand isolation for printed matter listing articles which may be sold by other traders as well as by the author of the printed matter. The former point was exemplified a few years ago when a United States Circuit Court said that after the expiration of the patent held by one manufacturer any manufacturer was at liberty to use in his printed matter a picture showing a conventional revolving door. The second point was clarified when a federal tribunal refereed a dispute between the Hamilton Manufacturing Company and the Tubbs Manufacturing Company. The deduction there was that one firm may, with impunity, copy cuts and descriptive matter from another's catalogue if it shares the right to sell the exploited articles.

If a printing salesman would summon proof that imitation of typography resulting in the deception of purchasers will entitle a victim to damages he has only to hark back to the

case of the manufacturers of the "Carrom" gameboard. A case which has been decided within the year and which will doubtless be widely quoted in support of the sanctity of original printed matter was that brought up in Louisiana by the makers of "Tabasco" sauce. Federal judges found the defendant guilty of having copied the reading matter long used by the pioneer purveyor of pepper sauce.

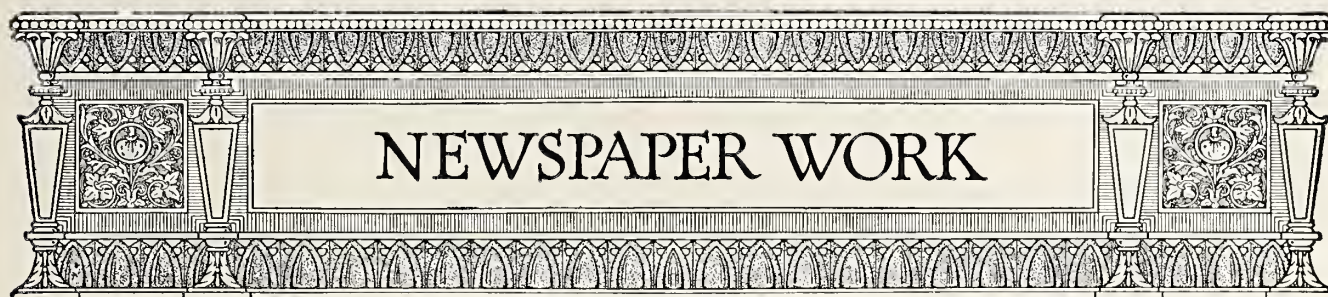
The responsibility resting in the print shop, especially the shop producing printed matter for two or more customers that are rivals, has been revealed in several misunderstandings which have claimed the attention of the United States courts. For example, there was the clash between Hansen and Siegel-Cooper Company, which came about because a designer, in preparing a package for use by one manufacturer, admittedly had before him the package of another and had copied some of the features. The designer later pleaded that he had endeavored to individualize his design, but the Court remarked that he was not persuasive. In the memorable case of Notaseme Hosiery Company versus Straus, the printed matter causing the trouble was prepared by one engraving company serving the two patrons. The Court acknowledged there was nothing to show that the defendants themselves knew, in the beginning, of the dangerous similarity of typographical arrangement and color scheme, but because they continued the use of the imitative layout after they had been notified it was ruled that the complainant was entitled to relief.

A seller of printing may, through lapse of eternal vigilance, make a slip which will precipitate that very clash of property rights in typography which it is to the interest of the printer to avoid. This was indicated only a few months ago when a bag printer, who was serving two prominent milling concerns with plants located but a short distance apart, sent a shipment of sacks that had been intended for one concern to its rival. The brand names printed on the sacks of the two concerns, "Sambo" and "Aunt Jemima," are not, of course, similar, but dominating the name, in each instance, is the likeness of a smiling member of the colored race and these figures bear strong resemblance. Furthermore the color schemes of the two printing jobs have much in common. The misdirected sacks, numbering some thousands, were not only delivered at the wrong plant but a portion of the consignment, which had been mixed with bags bearing the proper printing, actually got to the filling floor of the mill before the error was discovered. This demonstration proved that the resemblance in the printed matter was strong enough to deceive even the factory employees, and caused the older established milling concern to take action against its rival, claiming that "confusion in trade" would result from the overlapping of printed forms.

From all these incidents comes the moral for the printing salesman: Studied individuality—the development of character, yea, "personality" in printing—must be pointed out as the royal road for all customers who desire to establish property rights in typography. Courts have always affirmed the unassailable rights of the individual in business to the use of his portrait and his autograph signature. Similarly, just in the proportion that printed matter is possessed of individuality does it afford a sound foundation for property rights.

WATCH THE TIME

A FAST MOVING stream of work is the ideal condition in a plant. Dividends are dependent not merely on profits, but on profits made within certain limits of time. A plant earning \$1,000 in six days will be ahead of a similar plant making \$1,500 profit on the same output, but (perhaps by using cheap, slow labor) taking twelve days to do it.—A. C. Briggs, in "*Ben Franklin Witness*."



NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

New Influences Now Affecting Rates

We believe the general newspaper business for the first six months of 1921 has been as good, comparatively speaking, as any other business in this country which is not controlled by a trust or manipulated by competitive limitations.

Having been in quite general touch with newspaper conditions, especially with regard to the medium and smaller class of newspapers, it has been a pleasure to observe this fact. It is also interesting to account for it, even though it is not altogether possible to list the facts. For one thing, newspaper rates that were adjusted long after other business had been attuned to war conditions, were maintained on the new basis this year. Not a thing in newspaper production except the price of news print has gone back to the prewar basis. Realizing that fact, and the fact that they were so tardy in getting attuned to the war conditions, the publishers have held to business conditions necessary to make a profit, regardless of the volume of business. Volume has gone glimmering with most of them, of course. Farm papers have suffered calamitous slumps in advertising; daily papers have had to cut down many pages, although weeklies here and there have held to their last year's volume, both in advertising and in general printing. But with the latter a big percentage of volume has gone also. The stability of the business has come only in the stability of rates at a profitable figure. Instead of becoming panicky and cutting rates to get business, the newspaper of sense and stamina has said to its constituency: "Our rates are only adequate for the successful continuance of our business on a smaller volume than heretofore; we must maintain these rates and make each item of production carry its own load." Where panic overtakes the publisher now, there is danger of slipping over the precipice, and once slipping now means a disastrous curtailment of credit.

And that credit! How essential to carrying on under present conditions is that business credit, when even the best securities are begging for cash! And a word regarding credit:

A banker recently asked about a certain publisher and the condition of the small daily he was publishing. We replied that we did not know from his books what the business was doing, but we did know that the paper's advertising rates were fairly good and that accepted job printing prices were maintained by the printing department of the paper. We could see daily what amount of space was sold and we were aware of the wage and help conditions in the shop. We had no hesitancy in telling the banker that we felt the business was sound and would continue to prosper. The banker was studying the proposition from a credit standpoint, having several thousand dollars of the paper's obligations on hand and wanting to know how alive and liquid such obligations might be. The assurance that most pleased this banker was that the business was going on a business basis — that it was maintaining rates and holding its wage list to the level of the volume. He was satisfied.

Had this newspaper been managed otherwise; had it become panicky and sought business at cut rates, taking poor business and not collecting for it, there might have been a different story. The banker was smelling out the facts with the newspaper, as he does with every other line of business that appeals for financial help at this time.

Another class of creditors is watching this matter of rates at this time. That is the wholesaler of paper and printing supplies. A large concern having daily many thousands of dollars' worth of business with printers, much of which is local, has adopted a systematic study of the manner in which each printing business is operated. Where the printer is making insane bids to get work, where he is guessing on costs or discounting the rates made by other printers in order to cop off something he knows he can get only by such methods, something will happen. There will be difficulty for printers of this kind in the matter of supplies. Paper stock that was heretofore sent over by special service on receipt of a telephone call will not be delivered at all. Type and materials of that kind will look better to the jobber in his warehouse than on the floor of shops where he knows inadequate rates are charged for the work done. The jobber of paper and materials has to have his banker's approval, just as the publisher has to have it, if his notes are to be carried in the bank without protest. To get that approval the jobber must show his books and make statements that will pass muster. The jobber can not make such statements if his accounts show long lines of credit to printers who because of ridiculous figuring are not making their pay roll and rent. The result will be something different from any ever known — a stabilizing of business in individual print shops by influences that heretofore have taken chances on the safe driving of the individual men at the helms.

Law Requires Full Rate Be Charged

A new law affecting legal publications in the newspapers was passed by the last General Assembly in the State of Washington, and it is interesting to note that the law requires that newspapers charge the full rate allowed by the law.

The salient features, briefly, are that a newspaper to be qualified to publish legal notices shall have been established and printed in the English language for at least six months; that the price charged *shall* be \$1.40 a hundred words for the first insertion, and 80 cents a hundred words for each subsequent insertion, and that the affidavit of publication shall state the full amount of the fee charged and that the fee has been paid in full.

The law does not affect the rates to be charged for town, city, county, state or government advertising, nor quasi-municipal corporation advertising, such as that for drainage districts, school districts, etc., or U. S. Government.

While it would be much more desirable that the law should also apply to county and state publications, yet the fact that

it does correct the abuses often met with where newspapers cut the rates for attorneys, or divide the fees with them, is worth a lot. A practice so pernicious as to permit the mulcting of clients for the benefit of either attorneys or newspapers is entirely wrong.

Cultivate Women as Readers

The Service Sheet, of the New York State College of Agriculture, at Ithaca, New York, is furnishing some very good newspaper information and suggestions in each issue. One

Observations

It isn't such a bad idea to have a clean up day July 2, and afterward capitalize some of the valuable old junk you have piled in the corners and under stones and in basements waiting for time to look after it. But the clean up days should be more numerous and more systematic. Suppose you make it once a month.

That very many publishers are just now interested in the subject of cost of composition of display advertising is evi-

Easter Togs

HATS for Spring

Smart shapes in the new shades—and the excellent quality of the felt used in their making insures lasting satisfaction. They are sun and weather proof.

Stetson \$7.50 to \$10.00
Other Makes \$2.50 to \$6.50

New Spring TIES

The highlight of your Spring outfit and should be chosen with care. Here you will see the newest colors and patterns in ample array.

New Neckwear in All Shades 50c
Other Neckwear \$1.00 to \$2.50

New Spring GLOVES

Offering for your choice, Dress Gloves of unusual quality and construction. A necessary part of your new Spring outfit. Shown in both suede and kid finishes.

Good Dress Gloves \$2.00 to \$5.00
Work Gloves in all Styles \$1.50 to \$4.00

Handkerchiefs for Spring

A neatly pressed handkerchief in the breast pocket of your new spring suit will add a touch of color to that garment. Select from below:

Pure Linen With Fancy Borders 50c
Beautiful Silk Handkerchiefs 50c
Others at 10c, or 3 for 25c

New Spring HOSE

Of course, you will want some new Spring Hosiery. This is the place to get real guaranteed footwear for the new season. We have all sizes and colors, lisle, silk or cotton.

Good Silk Hose 75c to \$1.00
Good Lisle Hose 25c and 50c

New Spring Clothing

Once again the call of the great out-of-doors comes with the breeze of Spring's first days. Heed it and go forth garbed in one of the many attractive, well tailored Spring Suits or Overcoats we have ready for your early inspection and approval.

To see this display is truly to wonder how you are able to offer such stylish apparel at ~~such low~~ prices we are quoting. It is the result of our endeavor to bring prices back to normal, yet in every one of these garments you are getting the best of workmanship, style and material.

Kuppenheimer Good Clothes
\$45.00 and \$50.00
Other Makes in All Wool Worsteds
\$25, \$30, \$35 and \$40
Boys' Two-pant Suits \$9.50, \$12.50, \$14

Hub Clothing Co.
J. P. REES, Manager
Hamburg, Iowa

Two page spread from Hamburg (Iowa) Reporter, one of the most remarkable advertisements we have ever seen in a small town newspaper. This advertisement graphically demonstrates the advantages of good cuts and plenty of white space, and also contains a lesson in enterprise for every newspaper publisher.

such suggestion that we desire to pass on to readers of this department is as follows:

"'My Best Recipe' is a feature which several New York State weeklies have tried out with considerable success. It consists of printing each week one or more recipes under the heading 'My Best Recipe.' Each recipe is signed by the name or initials of the local woman who contributes it, and her post-office address.

"The paper starting the plan used a double column front page box to request the women readers of the paper to send in their best recipes. During the first month which the feature ran, the publisher offered to credit each woman who sent in a recipe one month on her subscription. He did this because he thought persons might be slow in sending in recipes. His fears, however, were groundless and he was literally deluged with recipes.

"Conducted merely as a weekly feature, the plan is bound to arouse interest. If the publisher cares to go a step further, however, he can add to its effectiveness by printing booklets in which the women can paste the recipes from week to week.

"This idea is capable of considerable adaptation and is one which ought to work in almost any community, since no woman ever has enough good recipes."

denced by inquiries coming to this department. The study of this subject has been directed more toward the cost of producing the inch of display advertising than the cost of composition thereon. However, it is generally assumed now in county and community newspaper offices that cost of setting, proofreading and correcting display advertising is over 10 cents for each column inch. To produce that advertising for readers to devour is of course an additional cost that it is now determined shall be ascertained for newspapers of all circulations.

A writer makes some good observations in connection with newspaper sales and purchases that should be heeded. One is that in some States there are what are called bulk sales laws, and a requirement of such laws is that the purchaser of a business must stand good for the debts of the business under the management of the seller—in other words, be sure that an arrangement has been made with wholesale houses, supply houses, creditors of every kind that may have furnished materials for the business, before the transfer is completed. Purchasers from other States than the one in which they are purchasing should employ attorneys to arrange all details of the transfer with due regard to all the legal complications.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

An Apology

When a fellow jumps at a conclusion he generally goes wrong. A most unfortunate mistake was made by this writer in the last issue of *THE INLAND PRINTER*, which he greatly regrets, all because he took too much for granted. Copies of the Denison (Iowa) *Review* were received for comment. The first page was reproduced to show readers what a handsome



First page of "Spring Opening Edition" of Washington (Iowa) *Democrat*. A little extra expense must be gone for cuts like these, but the paper will *invite* another like it and you'll get your money back. Merchandise your paper in the way the dealer and the manufacturer merchandise their goods, and it will pay.

paper it is. So far, so good—but the statement was made that the paper had been published for years by G. L. Caswell. The facts are Mr. Caswell published the *Bulletin*, a competing newspaper, and was never connected with the *Review*. The *Review* was for many years owned and edited by J. Fred Myers, one of the real old time newspaper men of Iowa, and later by his son "Billy" Myers. The present editor is Raymond Conner, to whom rightfully belongs credit for the excellent issue reviewed. One of the gentlemen who wrote us in connection with the mistake seems to think Mr. Caswell himself wrote the item inasmuch as his name appears at the head of this department. He is as much in error in his conclusion as was the writer in crediting past ownership to Mr. Caswell, who is not responsible for the reviews of newspapers, conducted by the writer as a subdepartment. The apology made to the present publisher of the *Review* is extended also to Mr. Caswell.—J. L. Frazier.

The Winder News, Winder, Georgia.—Your first page is quite attractive, as indeed is the whole paper. We suggest that you discard the diamond shaped unit border, as it is so attractive—not in the sense meaning pleasing—that it detracts materially from the type. It is, in fact, irritating to the eye, and one can not expect people to keep their eyes on that which irritates them.

ALVIN D. SMITH, Indianapolis, Indiana.—The condensed block letter and the rather wide block letter used in the banner heading on your June 11 issue

are inharmonious and do not look at all well. One can not expect perfect harmony on the newspaper page, but such decided violations ought by all means to be avoided. Outside that one point the page is very well arranged, although the cartoon, we think, is too large.

The Elmcreek Beacon, Elmcreek, Nebraska.—We commend the excellent presswork, and consider the advertising display thoroughly satisfactory. The only opportunities for improving the appearance of the paper are in eliminating advertising from the first page and by the systematic arrangement of the advertisements on the other pages according to the pyramid, that is, by grouping them in the lower right hand corner.

The Raleigh Register, Beckley, West Virginia.—Presswork is the leading quality in your paper, although the first page is decidedly pleasing. A few more news headings, just two in fact, would add to its interest. The advertisements are well displayed and arranged, but too many styles of type are used throughout the paper, and there is not sufficient uniformity in the borders for most pleasing results in the paper as a whole.

BEN WILEY, Charleston, Illinois.—Advertisements are excellent. Display is forceful because you concentrate emphasis on one or two of the strong points and bring them out effectively. It is a style of advertising that we unreservedly recommend for country newspapers. The fact, too, that you utilize only two styles of display type—and that these harmonize effectively—adds to the appearance of the paper.

The Washington Star, Washington, New Jersey.—You publish a remarkably fine newspaper. The outstanding good features are presswork and first page makeup, although the advertisements are exceptionally well arranged and effectively displayed. We suggest as about the only certain improvement possible that you follow the pyramid arrangement of advertisements, that is, group them toward the lower right hand corner of each page.

The Gordon Journal, Gordon, Nebraska.—Presswork and first page makeup are excellent. A few more news headings would make the first page appear



"In the Spring Your Fancy—"

Turns to Innumerable Things

THE very weather of Springtime makes you think of new possessions, new activities and new accomplishments. You want to get out and work out the plans laid during the winter—you want to get somewhere—you want to "make hay while the sun shines."

You naturally want new clothes, new home conveniences and comforts, home and farm improvements. And if you haven't a home of your own, you undoubtedly dream of the day when you will have one.

How many of these things can you have this spring? Some of them require quite an expenditure of money, the better things can't be purchased with a week's or a month's income. A Savings account with the National is the solution for your Spring "Want" Problems—and for those of all seasons. By saving regularly for a definite purpose, your "want" problems are solved, whether it be a new car, a washing machine, some new furniture, a building lot, or what not.

Talk it over with us while visiting Washington's Spring Opening Exhibits This Week

The Washington National Bank

"The Only National Bank in Washington County"

Inside page of Washington (Iowa) *Democrat* illustrating good makeup, the paper's method of handling and featuring farm news, found in almost every Iowa paper, and the excellent type of advertising display carried.

more interesting if, perhaps, less pleasing. The advertisements are very well arranged and displayed, and we like the almost complete uniformity in the borders. We do not admire the extended type so frequently used for display, considering the extended shape of the most attractive type faces, ugly because of the utter lack of proportion in the letters.

The Florida Advocate, Wauchula, Florida.—The issue commemorating the twentieth anniversary of the *Advocate* is a dandy. The clean advertising display, almost completely in Caslon, is a delight to the eye, satiated with over-large and overbold letters, and letters of displeasing shape and design. The page devoted to pictures of the office and the editor's home certainly will gain prestige for the editor and his paper. The halftones are remarkably well printed and show to excellent advantage, even though on ordinary news stock. The double page spread for Anderson & Co. is excellent, the large and bold type used being justified by the size of the space.

The Star Herald, Presque Isle, Maine.—Your paper is overloaded with advertisements. Such a good patronage at adequate rates would permit you

The Volga Tribune, Volga, South Dakota.—Good presswork is the outstanding feature of your paper, although the editor's part in providing a large amount of interesting news matter deserves equal commendation. There are too many large display headings at the top of the first page, and with no display headings whatever in the lower half of the page it appears too heavy and displeasing. The headings do not stand out as well, either, when crowded so closely together. The display and arrangement of the advertisements is thoroughly satisfactory and we commend your ad. man, particularly on the practice of emphasizing few lines in display and on giving great prominence to those he does emphasize. Sometimes he has gone too far, we think, in the size of display, more especially because in these particular cases crude wood letters are used. We do not like the borders generally used, particularly the ribbon border, which is quite ugly. If you would use plain straight line rule borders throughout the paper, say four point, and eliminate the wood type, you would have a very attractive "sheet." The advertisement for the Brooklyn Army & Navy Store is, in contrast with every other advertisement in the paper, decidedly overdisplayed, every line therein being given strong display like a circus poster. We also suggest that instead of placing the advertisements here and there without order, you arrange them according to the pyramid, that is, group them in the lower right hand corner, the largest one in the corner and the smaller ones around it.

LOCATED IN THE HEART OF THE LAST NEW WEST. "THE PLACE OF GREATEST POSSIBILITIES."

"SUITABLE" THOUGHTS HISTORY OF SOUTHWESTERN SASK SOLE SASKATON AGENT

Started Business in August, 1913, in Store 14x20, When Goods Were Hauled from Gull Lake—Present Store is Monument to Enterprising Efforts of Stevenson Bros.—Have Overcome Many Obstacles

[illegible][illegible][illegible]

The Washington Democrat, Washington, Iowa.—Two years ago the writer motored through southeastern Iowa en route to Kansas and passed through your little city. He recalls the banners stretched across the street, "The Prettiest City in Iowa," and agreed with the text of said banners. We would expect a handsome newspaper from such a beautiful and bustling city as Washington, and our preliminary examination substantiates the principle that "like begets like." Your "Spring Opening Edition" is remarkable, particularly for the volume and quality of the display advertising carried. The

The Shaunavon Standard, Shaunavon, Saskatchewan.—In your Stevenson Brothers Progress Section of ten pages, a part of your issue for April 14, you have accomplished something new in so far as newspaper publishing is concerned. If it has been done before it has been done rarely. For the benefit of our readers we will state that the Stevenson Brothers department store bought all ten of these pages in the *Standard*. The first page, gotten up in news style, is featured by a long story about the store, entitled "History of Southwestern Saskatchewan's Leading Departmental Store." Shorter stories feature leading brands handled by the store, an insight into the nature of these stories being given by the headlines "Carhartt Overalls Are Best Value Produced" and "Sole Shaunavon Agent for the Slater Shoe." The remaining nine pages, except for three columns on the third page of the section, are devoted to display advertising on the different lines of merchandise carried, most of which are one-quarter pages, although there are several half page spaces and the last occupies a full page. This is a remarkably energetic policy for a store to pursue, as so great a display is certain to impress every reader that the store is the leader in its field. The advertising staff of the *Standard* did remarkably well on the advertisements, as they are invariably striking and effective in display, interesting looking and easy to read. The first page of the section and one advertising page are reproduced, which will give our readers an idea as to how the edition was handled.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Charles E. Chapin's Story"

The introspection of a man serving a life sentence in Sing Sing may not be pleasant reading, but the strength and sincerity of Charles E. Chapin's revelation of the tragedy which terminated his newspaper career with life imprisonment can not leave the reader of the book unmoved. It is, as the publishers claim, "an amazing human document."

In the clear, graphic style of a skilful reporter, Charles E. Chapin, for twenty years city editor of the *New York Evening World*, relates the story of his forty eventful years of newspaper work. The stories of his sensational "scoops" make decidedly thrilling reading, and in the earlier chapters of the book there are frequent touches of humor. The author gives intimate personal reminiscences of famous newspaper men with whom he has worked, notably Joseph Medill and the Pulitzers, and his great uncle, Russell Sage. In telling the story of the killing of his wife, to whom he was singularly devoted, Chapin bares his soul without flinching.

"Charles E. Chapin's Story" is published by G. P. Putnam's Sons, New York city.

"Papyrus Annuaire de toutes Industries du Papier"

The publishers (*Papyrus*, 30 Rue Jacob, Paris) have favored us with a copy of this new graphic trades year book, this being Volume I. It is of octavo size and contains 996 pages. Its contents start with a list of all the various associations of France in the book, printing and paper trades, followed by a list of trade schools. Next comes a list of graphic, book trade and advertising journals published in Europe and in North and South America. Tables giving sizes and weights of paper, and tariffs of composition, presswork and various other mechanical operations follow. Trade usages and customs, jurisprudence affecting printing and publishing, a directory of the concerns engaged in printing and the kindred trades in France and its colonies, and information regarding postal rates, etc., are also given. A list of paper water marks, and lists of furnishers of printing machinery, material and supplies, stationers' goods, office supplies and furniture, etc., in France, Great Britain, Belgium, Switzerland and the United States are features of this valuable book.

"Svensk Bokkonst"

We feel ourselves most fortunate in being the recipients of the above volume on "Swedish Book Art," sent us by the Bröderna Lagerström, of Stockholm (which is also the publisher of the printing trade journal, *Nordisk Boktryckarkonst*). This work, which comprises 180 octavo pages of a specially fine paper, was gotten up by Hugo Lagerström, a prominent master printer of Sweden, and is a truly superior example of attractive and interesting typography. The first part is devoted to old Swedish type styles and letterpress printing, illustrated by an array of specimens; and the second part discusses modern Swedish books and their decorative dis-

play and illustrations, also accompanied by numerous photographed examples. The introductory chapter gives a concise review of early local typographic history, starting with the first Swedish printer, in the year 1483, and is a recital of much interest. One is struck by the excellent presswork shown in this publication, which helps to increase one's respect for the typographic skill of our Swedish confrères, as exemplified by the makeup of "*Svensk Bokkonst*." The only criticism we could make is that the volume is bound in paper; it really deserves a more substantial and protective cover, embellished to correspond with the excellence of the contents.

"Trade Associations — Their Organization and Management"

The rapid recognition of the trade association as a factor in modern industry has caused many business men to become interested in such activities, either as officers or as members. "Trade Associations — Their Organization and Management," by Emmett Hay Naylor, fills the need of these men for an authoritative volume covering all the functions of trade organizations. It is a complete and concise manual of procedure, explaining routine, conduct of meetings, the commercial and industrial functions of the association, and its informative and protective services. An association cost system is discussed, and two chapters deal with the qualifications and duties of the secretary. The book also contains a number of representative charts and forms, a comprehensive bibliography and an accurate list of associations, with their addresses.

In addition to covering the practical side of procedure the author gives a brief but interesting description of the evolution of the trade organization, and discusses the fundamental points of theory, including coöperation and competition, fair prices and the law relating to associations.

This volume is the result of several years' study in connection with Mr. Naylor's work for his own associations. The author gives not only an authoritative description of a trade association, but also a vigorous plea for its usefulness as an agency for honorable and efficient business.

"Trade Associations — Their Organization and Management," by Emmett Hay Naylor. Published by the Ronald Press Company, New York city.

"Die Klebstoffe"

We are indebted to Teich & Lange, Dresden, the publishers, for a copy of a 96 page brochure on this topic ("The Gluing Materials") of which K. G. Junge is the author. This work, of which this is the second edition, is a very complete dissertation on the various pasting and gluing substances used in the paper, printing, binding and other industries. It discusses their constituents, nature, properties, uses, values and applications (either by hand or machinery), and may be viewed as the sole authoritative reference work in this line. Its price is given as 8½ marks.

JOHN C. BAUER PULLS LAST PROOF

BY NICHOLAS J. QUIRK



IN the death of John C. Bauer, which occurred on Saturday, May 14, there passes one who, while probably not so widely known throughout the printing industry, was nevertheless a unique figure in the graphic arts. Mr. Bauer had gained an extensive reputation among artists, engravers and collectors of rare prints and was greatly loved by them, his work being treasured in public and private libraries throughout the world. During his career of more than fifty years at "pulling" proofs for leading American wood engravers, Mr. Bauer's services were constantly sought by such men as Timothy Cole, A. A. & L., John W. Evans, Elbridge Kinsley, William Jay Dana, of Boston, William G. Watt, Henry Wolf, Frank French, T. A. Butler, P. Staudenbauer, and many others who have contributed masterful results of the "new school of wood engraving," and who, under the direction of George Howes Whittle, the late Alexander Wellington Drake and Theodore Low De Vinne, shed luster on modern art printing.

In a whitewashed loft at the top of a venerable rookery at 46 Ann street, New York city, Mr. Bauer and his son, John C., Jr., carried on their work. This loft was styled "An Old Wood Engraver's Haunt," the title given a delightful story of Mr. Bauer and his work, which appeared in the *New York Evening Post* early in 1917. Here in this "haunt" the Bauers, father and son, were wont to entertain their critical engraver patrons between jobs. The writer retains pleasant memories of a visit to the old print shop in 1919, when John W. Evans with great glee described a coincidental birthday celebration, held a short time previously, when three coworkers, Cole, Evans and Bauer, each then seventy years of age but still young in spirit, joined hands and held an enthusiastic "Maypole dance" around Bauer's hand press, while John C. Bauer, Jr., accompanied the merrymakers on a mouth organ. Thus it was that the workshop of Bauer became indeed a haunt for masters of wood engraving.

But it was not only the whiling away of a few hours occasionally amid pleasant associations which attracted the "masters" to the wood engraver's haunt. It was during the early days, in fact at the beginning of the new school of wood engraving, that Bauer began exclusive proving for engravers, and it must be remembered that taking a good proof of a wood engraving is in itself an art. Hence it came about that the engravers, after working on their blocks and having them nearly finished, took them to Bauer's little shop to have trial

proofs pulled, and frequently many trial proofs had to be made before a block reached the desired stage of perfection.

It was Bauer who developed the Japan proof, the making of which demands a special degree of skill, care and knowledge, and which adds so much to the artistic effect of a wood engraving. The Japan proof helped make wood engraving appeal strongly to collectors and raised the status of the art.

In a recent letter to the writer, Timothy Cole, the "master," for whom Bauer had pulled proofs for fifty years, wrote: "Bauer was an honest printer, if ever there was one."

John W. Evans, in answer to a request for a few reminiscences, writes: "Back in the seventies I met Mr. Bauer in a business way and the acquaintance formed at that time

soon developed into a sincere and happy friendship.

"He was a man of gentle nature, with a kind word and a genial smile for all. He spoke ill of no man and was always ready to help where help was needed. I am glad that it was my privilege to have known him and I am proud that I could call him friend.

"His unusual ability as an art printer was acknowledged by all who had any dealings with him along this line. His interest in the efforts of certain artists and engravers to develop what afterward became known as the School of American Wood Engraving was very pronounced.

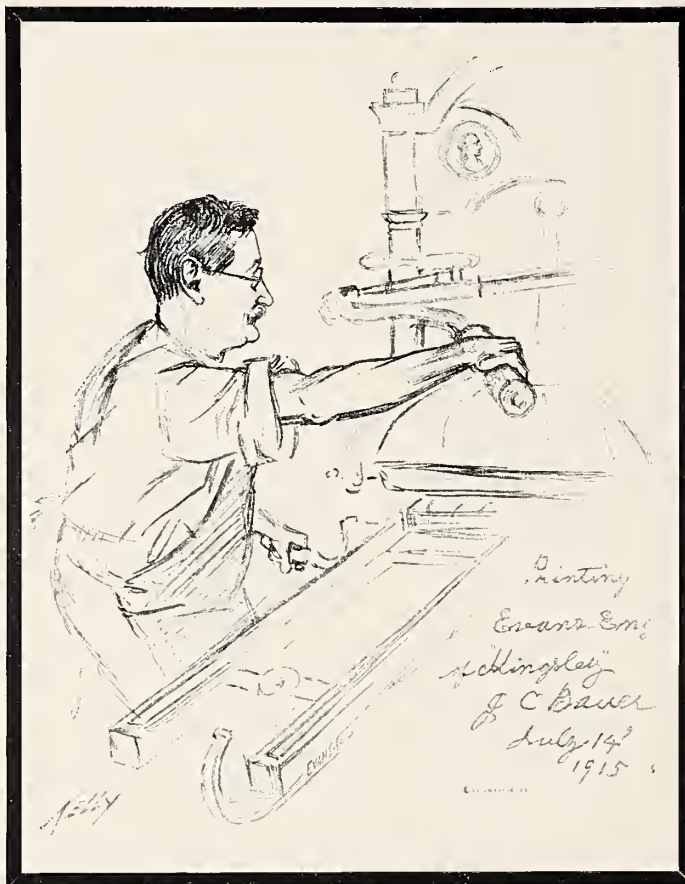
"It seemed to me that among those whose earnest zeal and artistic ability had made for American wood engraving a world wide fame should be the name of John C. Bauer. In this spirit I asked our mutual friend James E. Kelly, the sculptor, to make a sketch from life of Mr. Bauer at his press, which he did. I engraved it with a great deal of pleasure, and, as you no

doubt know, proofs of this portrait have been placed in various museums and public libraries throughout the country, so our friend may be known and remembered.

"You have asked for my permission to reproduce this portrait, which is why I have given you the story of how it came to be made. It is a token of my regard and esteem for our old friend as a man, and a tribute to the memory of the late Dean of American wood cut printers, John C. Bauer."

These eulogies from masters of the art emphasize the splendid character of the man and his devotion to his work.

Prior to taking the loft at 46 Ann street, Mr. Bauer's establishment was located in Frankfort street. Here he had four hand presses, and all were kept busy. As the art of wood engraving gave way to the quicker and less expensive methods of making reproductions for illustrative purposes, the demand upon the presses decreased, and in the present quarters but two presses have been in use. These, however, are generally kept busy on special work, especially on editions de luxe and artists' proofs on Japan paper.



John C. Bauer at His Press.

Reproduced from wood engraving by John W. Evans after life sketch by James E. Kelly. Copyright, 1916, by John W. Evans.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Overprinting Checks

The following letter has been received from a Mississippi reader of *THE INLAND PRINTER*:

"We believe there is a small press on the market especially adapted for overprinting customers' checks. This work has to be done cheaply, and we believe that this press does the work at a low cost. We shall greatly appreciate it if you can supply the name of the maker of such a press."

No such press has come to our notice, and if any of our readers can give us information regarding one we shall be pleased to pass it on.

Seaman-Patrick Establishes Sales Promotion Department

To aid printing houses, direct advertising concerns, advertising agencies and other businesses allied with the paper industry, the Seaman-Patrick Paper Company, of Detroit, is now establishing a complete sales promotion and advertising department. The new division is under the management of Dan B. Jacobs as director of advertising. Mr. Jacobs has been associated for several years with prominent direct advertising houses and advertising agencies.

Photoengravers Sales Club of New York

The Photoengravers Sales Club of New York recently celebrated its second anniversary. This club was organized for the purpose of bringing competitive salesmen into contact with each other for mutual improvement along educational and social lines, and has resulted in creating a spirit of good will among the members. The following officers were elected for the coming year: President, John A. Anderson; vice president, Harry J. Colgan; secretary, Oscar J. Milnor; treasurer, C. L. De Bevoise; Board of Governors, W. H. Hathaway, W. E. McKee and C. H. Kattenhorn.

Franklin Division, Franklin-Typothetae of Chicago

For the purpose of extending its activities on a broader and more effective basis, the Franklin Division of the Franklin-Typothetae of Chicago has formed a permanent organization. A meeting of the division was held on Tuesday, June 21, at which time a constitution and a set of by-laws were adopted, and a Board of Governors was elected. The Board of Governors, which consists of eighteen members and has complete control of the work of the division, met on Thursday, June 23,

and elected the following officers: Chairman, James Hibben, of The Henry O. Shepard Company; vice chairman, Joseph L. Strauss, of the Columbian Colortype Company; treasurer, Daniel Boyle, of Hillison & Etten; secretary, Harry G. Cantrell; attorney, Chester A. Legg.

A Roll Feed Job Press

A roll feed platen press has been put on the market by Shattuck & Bickford, San Francisco, California. The manufacturers of this press state that it will put the job pressroom on a rotary basis in output and yet maintain the simplicity and low cost of operation of the Gordon press. The press delivers sheets cut to any size or rewound. It has an attachment which makes it possible to punch any number of holes desired across the web, and also to perforate lengthwise of the web. A speed of up to 3,000 impressions an hour can be obtained. The Shattuck & Bickford automatic roll feeder will be exhibited at the Graphic Arts Exposition at Chicago.

"What to Do"

"What to Do" is the title of a booklet for pressmen published by J. M. Huber, 65-67 West Houston street, New York city. This booklet explains the uses of Huber ink specialties in the pressroom.

The Trimosaw

A newly patented saw trimmer, the Trimosaw, is being produced and marketed by the Hill-Curtis Company, Kalamazoo, Michigan. This machine will be exhibited at the Graphic Arts Exposition, Chicago. The Trimosaw is the invention of Walter Runnells, a Kalamazoo designer and builder of printers' machinery. It is said to be simple but efficient, and suitable for use in any printing plant in which a saw trimmer can be used to advantage. All the important features of the machine are covered by patents. The first Trimosaw built has been in use for over two years. Many improvements which have won favorable recognition have been made on more recent models.

Ben Franklin Paper Directory

A copy of this book has been received from the Ben Franklin Publishing Company, 440 South Dearborn street, Chicago. The contents include a complete directory of the paper trade in Chicago, a price list of the papers handled by these firms, tables of standard stock sizes of paper and points on estimating. The price is 25 cents a copy.

New Cover Papers

An attractive specimen book of cover papers has been received from the James White Paper Company, 219 West Monroe street, Chicago. This book contains many handsome cover designs in color on this company's latest additions to its line of cover papers. These designs have been reproduced through the courtesy of the firms for which they have been published.

Charles H. Ault Returns From Trip Abroad

Charles H. Ault, president and treasurer of the Jaenecke-Ault Company, Newark, New Jersey, recently returned from a trip he started in January during which he visited his customers in Havana, Panama, Peru, Chile, Argentine, Paraguay, Brazil, Portugal, Spain, England and France. Mr. Ault reports that the cost of printing has gone up everywhere, due mostly to higher labor cost and taxation. Germany is again competing vigorously for foreign trade and is extending as long credits as in prewar days. This was of interest to Mr. Ault, who besides being a large exporter of his own products is also chairman of the Foreign Trade Division of the Newark Chamber of Commerce. Mr. Ault says that the proposed high tariff bill is greatly resented abroad, and he believes it will seriously interfere with further growth of the foreign trade enjoyed by the United States.

Perforating Attachment for Kelly Press

A combination slitter, perforator and scorer attachment for the Kelly press has been put on the market recently by the Leslie D. Hoff Manufacturing Company, Newark, New Jersey. This new attachment is meeting with the same success as the company's attachments for cylinder presses and has been approved by the American Type Founders Company, agents for the Kelly press.

A New Pamphlet Stitcher

The Latham Machinery Company, of Chicago, has recently put on the market a high speed, roll feed pamphlet stitcher, known as the No. 102. The outstanding feature of this machine, the company states, is the feed, which is accomplished by two hardened steel rolls. These rolls are arranged in such a way that they rotate continuously, thus eliminating springs and ratchets. The machine can be used for either flat or saddle work, and will stitch up to one-fourth inch in thickness. It is capable of being operated at high speed.

E. E. Laxman, President of Printing Products Corporation

E. E. Laxman, formerly secretary treasurer of the James H. Rook Company, has been elected president and general manager of the Printing Products Corporation, of Chicago, by its Board of Directors, of



E. E. Laxman.

which Luther C. Rogers is chairman. This new corporation was organized to purchase the plant, equipment, good will, business, etc., of Rogers & Hall Company.

"From Rags to Writing Paper"

From the Gazette Printing Company, Montreal, Canada, we have received a copy of "From Rags to Writing Paper." This handsome book was printed by the Gazette Company for the Rolland Paper Company, St. Jerome, Quebec. The different steps in the manufacture of fine writing paper are shown in twelve sketches. These sketches are the work of a Canadian artist, C. W. Simpson, R. C. A. The copy is brief and non-technical and gives the reader a clear idea of how writing paper is made.

New Brand of Gummed Paper

The Mid-States Gummed Paper Company, 2433 South Robey street, Chicago, has made a remarkable showing in growth. The business, which started in a limited way about four and a half years ago, has been increased until the sales last year amounted to almost a million dollars. The company's "Stick-Quick" brand of gummed paper and cloth tapes has become nationally known and is sold through six salesmen who cover practically the entire United States. About six months ago the company perfected the manufacture of non-curling gummed paper, which it is marketing as the "Kant-Kurl" brand with gratifying success.

The officers of the company are Irving McHenry, president and general manager; Walter C. Ross, secretary, treasurer and general sales manager; George De Vries,

vice president and master mechanic, and Victor L. Wood, superintendent and gumming expert. All these men have had many years of valuable experience in their various departments, and much of the success of the company is due to this fact.

Harry W. Porte to Represent Porte Company in South

Harry W. Porte has accepted a position as a field representative of the Porte Publishing Company for the southern part of the United States with headquarters in Cincinnati for the summer. He is the son of R. T. Porte, the "Big Chief" of the Porte Publishing Company, and an instructor in the commercial department of the Ohio Military Institute of Cincinnati. He will spend the summer traveling throughout the Southern States, attending meetings of the organizations and visiting the company's representatives in that territory.

Ink for High Speed Press

"Kelly Press Black" is the latest product of the Sinclair & Valentine Company's ink laboratories. For high press speed, this ink is said to flow well from the fountain, set fast, dry quickly and not offset when the proper quantity is carried. In short, it meets every requirement of the Kelly press. Three grades are carried: 7049 S, the cheapest; 7048 S, medium priced, and 7021 S, the highest grade. Pressmen looking for an ink to print halftones at high speed should write the Sinclair & Valentine Company for complete information.

Boston Wire Stitchers at the Chicago Graphic Arts Exposition

The American Type Founders Company will show in operation all styles of the Boston wire stitchers at the Chicago Graphic Arts Exposition, July 23 to 30, including two new styles of these stitching machines. This will be an exceptional opportunity to compare the adaptability of the various styles to varying kinds of work and to observe machines for specialized purposes.

New Chandler & Price Press

Among the new pieces of printing machinery to be exhibited at the Graphic Arts Exposition, Chicago, will be a new 12 by 18 Gordon press. This new member of the Chandler & Price new series line is noted for its extra heavy construction and perfect distribution features. The shafts, side arms, connecting bracket, rocker, gear wheel and side frames are made extra heavy. Any paper made, no matter how heavy an impression necessary to print it, can be handled by this press. The press is equipped with a C. & P. vibrating brayer fountain, and four form rollers equipped with double vibrating steel rollers. Heavy forms can be handled easily with a single rolling. Halftones and colorwork requiring close register are brought out perfectly. The press is equipped with steel extension roller tracks which support the rollers and prolong their life.

The company has announced that a prize will be offered for a suitable name for this press.

Instructive Linotype Exhibit for Graphic Arts Show

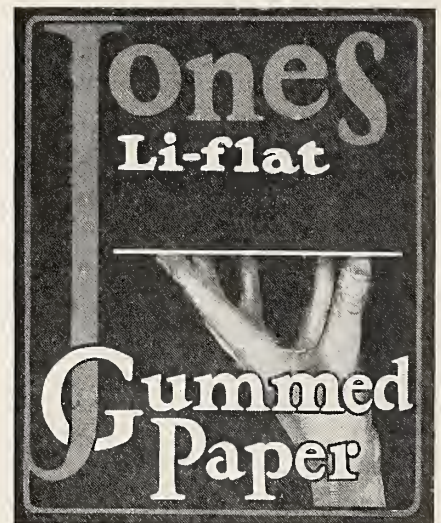
At the Graphic Arts Exposition to be held at Chicago, the Mergenthaler Linotype Company will feature three different models of linotypes and a comprehensive showing of linotype typography. Four sections of space, or more than seven hundred square feet of display room, have been reserved for the exhibit. A showing of representative specimens of book and job work composed entirely on the linotype will afford visitors the opportunity of becoming better acquainted with the system of linotype typography.

E. T. Furlong to Represent Hill-Curtis Company

Edward T. Furlong has been appointed special sales representative of the Hill-Curtis Company, manufacturer of the Trimosaw, with office at 9 South Clinton street, Chicago. Mr. Furlong was formerly connected with the Miller Saw-Trimmer Company, and was the founder of the G. T. Hultman Company, of Chicago. He relinquished his interest in the latter company to promote the sale of the Trimosaw. Mr. Furlong has had a wide experience with printing machinery, and is well known among the printing and allied trades in the United States.

An Attractive Label

The accompanying illustration shows the advertising possibilities of a label. The original label is lithographed in four colors on "Li-flat" gummed paper, manufactured



Handsome Label Being Used by Samuel Jones & Co.

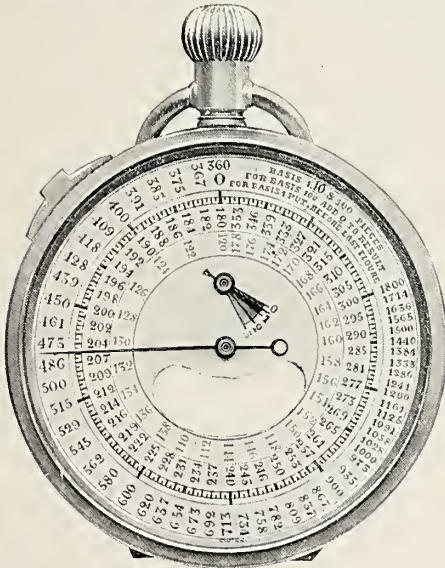
by Samuel Jones & Co., Newark, New Jersey. The size of the original is 6½ by 8 inches. The color scheme of orange, light blue and white on a black background is striking but harmonious.

Raymond B. McIntyre, Chicago Representative of Porte Company

Raymond B. McIntyre has been appointed as special representative for Chicago, and will have charge of all the business of the Porte Publishing Company in the Chicago district.

Duration Time Study Watch

To meet the demands of the industries for time and motion study equipment, the Mortimer J. Silberberg Company, 122 South Michigan avenue, Chicago, has perfected a new instrument termed the Duration Time Study Watch, designed to handle the timing, analysis and observation of from one to ten operations, up to and in-



The Time Study Watch.

cluding five minutes of duration. The instrument, an illustration of which is shown, has three circles on the face of the dial, the outer circle being in red, the center in black, and the inner in blue. The large hand makes a total revolution of 100 seconds, and the small hand in the center moves over a red, black and blue sector, thereby showing in which circle the large hand is operating.

All of the figures on the face of the dial denote production per hour, based on the timing of 10 operations. As an instance: If 10 operations were observed to have taken 20 seconds the figure under the large hand in the red circle would show 1,800 operations an hour. If instead of 10 operations one operation is observed to have lasted 20 seconds, then instead of 1,800 it would be necessary to point off one figure with a decimal, and the result would be 180 operations an hour.

The instrument has the takeout time feature, which allows the operator to start and stop the watch without returning the large hand to "zero," and when an operation is entirely completed, pressing the crown down returns all hands to the starting point. The dial is divided into seconds and half seconds.

The Kelly Press at the Chicago Graphic Arts Exposition

The American Type Founders Company will exhibit five Kelly presses at the Chicago Graphic Arts Exposition, July 23 to 30. These presses will be in operation, and the demonstration will afford visitors an opportunity to observe the unusual kinds of work, as well as the most ordinary kinds, which may be printed on this

much talked of press, the success of which is unexampled in the history of press building. It was put on the market in 1915, but not a line of advertising was used until 1921, because from the beginning the demand exceeded the supply. From 1915 to the end of 1920 more than 1,900 Kelly presses were sold. It is expected that there will be a number of printers from foreign lands at the exposition who undoubtedly will be interested in knowing that agencies for the Kelly press have been established in all countries.

Henke, Incorporated, in New Home

Henke, Incorporated, "Advertising-Merchandising," is now located in new quarters at 57-59 East Huron street, in the new boulevard link business district of Chicago. Expansion of business made the former quarters inadequate. In the new location in the heart of the new advertising district of Chicago, the company will have more spacious quarters and increased facilities for serving their clients to the best advantage.

Typothetae Advertising Department Offers New Services

Based on the experience in preparing standard advertising services for printers over the past two years, the Department of Advertising of the United Typothetae of America announces the preparation of five wholly new monthly advertising services, ready for distribution so subscribers can issue their first mailing piece in July.

It is a well known business fact that systematic advertising is the only character of printed sales promotion which develops greatest results. The Typothetae organization is exerting widespread effort to prevail upon its members to make use of the

ing such printers' advertising over the past two years, and represent printed sales promotion items covering practically the entire field of printing—services for the largest plant as well as those designed for the small platen shop.

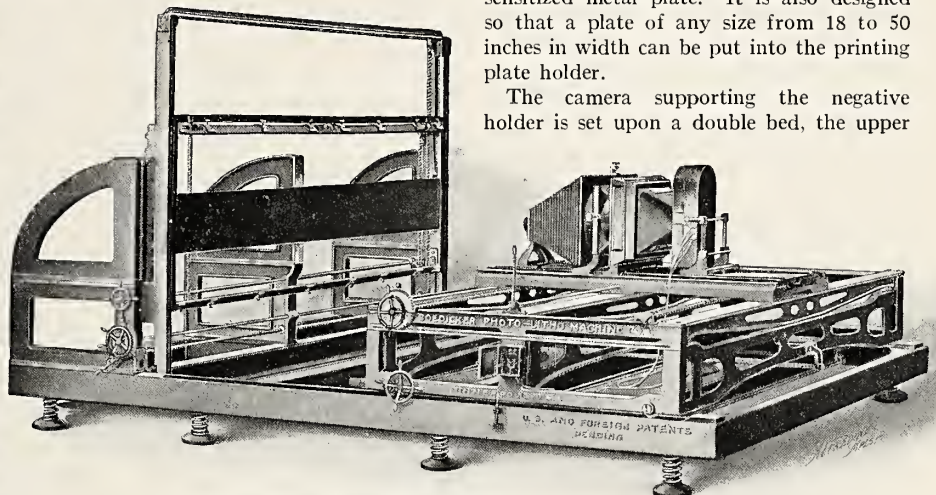
Descriptive matter going into detail about the various services may be obtained by addressing the Department of Advertising, United Typothetae of America, 608 South Dearborn street, Chicago.

The Boedicker Photo-Litho Machine

For several years we have watched with interest the development of the Boedicker Photo-Litho Machine, especially since it was the writer's privilege to witness a demonstration of the machine while in Minneapolis nearly two years ago. Since that time the offices of the company have been moved to New York city, where instruction is being given to photoengravers and lithographers on a machine at 70 Fifth avenue.

The Boedicker Photo-Litho Machine, an illustration of which is shown, is designed to make plates for halftone, line or color-work, either text or illustration or combining the two, at a great saving of time, labor and expense, for offset lithography or letterpress work. It is a combination machine, and can be used for making plates by contact printing direct from a negative, or by projection from a small 8 by 10 negative to any desired size up to 50 by 67 inches. Thus it permits the making of plates for every purpose up to large poster work. For contact printing the plate holder has a contact printing beam, 24 by 67 inches in size, which can be moved up or down. This beam is covered with a pad or rubber blanket to insure firmness of contact between the negative and the sensitized metal plate. It is also designed so that a plate of any size from 18 to 50 inches in width can be put into the printing plate holder.

The camera supporting the negative holder is set upon a double bed, the upper



The Boedicker Photo-Litho Machine.

force of advertising under the most resultful conditions. It has suggested to its members that conditions are such that consistent, powerful advertising this summer will exert tremendous influence in two ways: First, toward urging buyers of printing to release their needs without further delay, and, second, that the printer himself may be in strong position to obtain a large volume of business when the demand begins.

The new services represent the proved ideas gained by the Typothetae in produc-

bed being arranged to slide upon the stationary lower bed. This is so designed that the operator has complete control of the camera, being able to lock it securely in place or to move it at will. A special and unique device is provided for moving the carriage quickly toward the printing plate holder, and the negative can then be forced against the sensitized metal plate to the required pressure, and the carriage and printing plate holder locked firmly together.

The camera can be moved horizontally, and the frame which holds the sensitized metal plate can be moved up and down, thus permitting the making of plates by the step and repeat process. Every operation and movement of both the camera and the frame is controlled by micrometer gages, giving absolutely accurate register at all times. Being mounted on heavy springs, as shown in the illustration on the

inspection of the school and work done by the students. At 12:30 dinner was served in the dining hall of the Arsenal Technical Schools, and at 2:00 o'clock the program and commencement exercises were started, William J. Eynon, president of the United Typothetae of America, presiding.

The program consisted of: Invocation, Dr. F. W. Hamilton, director of education, U. T. A.; address of welcome, Henry R.

The inimitable "Dean" Thomas Quinn, of "Sick Printshop" fame, presided as toastmaster, keeping up a running fire of witticisms in his introductions. A splendid program of music, consisting of community singing with several special numbers, added greatly to the pleasure of the evening. Vocal solos were rendered by Miss Dorothy Seaton; Albert R. Waldman, of the Phoenix Engraving Company; Fred Jurs, of the Swigart Paper Company, and Ambrose Wyrick, noted concert and opera tenor, who has been "adopted" by the printers of Chicago and is called the Printers' Caruso. A harp orchestra accompanied the singers and also gave a number of selections.

To Mrs. Harlo R. Grant, wife of the president of the West Side Group, is due the credit for the entertainment, and in recognition of her good work the members presented her with a basket of flowers.

Following the banquet and the program, the members and guests adjourned to the large hall upstairs where a number of portrait slides showing prominent persons in the industry were thrown on the screen. These were followed by a motion picture film, the first showing of the "one great educational film of the printing industry," loaned by Charles P. Soule, Chicago manager of the American Type Founders Company.

After the festivities of the evening had come to an end, President Harlo R. Grant called the members of the West Side Group back to the banquet hall for an executive session to transact business incident to the annual meeting. This included the election of officers, which resulted as follows: A. A. Fredrickson, president; R. E. Madden, vice-president; Arthur Jacobus, secretary, and W. C. Taft, treasurer.

Wesel to Exhibit Complete Photoengraving Plant at Chicago

Visitors at the Graphic Arts Exposition in Chicago will have the opportunity to get a "close up" of photoengraving. The F. Wesel Manufacturing Company, of Brooklyn and Chicago, will exhibit a complete photoengraving plant—everything from the camera to the finishing machinery and tools will be there and in operation for inspection. The equipment will demonstrate the most modern methods in each of the various processes. This will prove of particular interest to all photoengravers who attend, and as the entire exhibit will be constantly working, those not familiar with the numerous operations comprising the manufacture of "plates" will have an opportunity to gain an understanding of photoengraving.

All machinery and equipment is being installed under the supervision of Wesel engineers, and the actual operation of the exhibit will be handled by the Peerless Engraving & Colortype Company.

The F. Wesel Manufacturing Company is going to extremes to make its exhibit comprehensive. This is characteristic of the plans of practically every manufacturer exhibiting. It is this very fact which will make the Chicago show the best that has ever been held, from the viewpoint of its educational value to those attending.



Joint Exhibit of Smith-Barnes Corporation and Miller Saw-Trimmer Company.

preceding page, the vibration is entirely eliminated from the machine.

Probably a better idea of the work of the machine can be secured from the special offset insert appearing elsewhere in this issue. This insert was printed by the U. S. Printing & Lithograph Company in six colors, from thin lithographic zinc plates in 133 line halftone screen, made on the Boedicker Photo-Litho Machine, each plate having nine photo-composed originals, enabling the pressman to print from originals instead of from transfers.

Interesting Printing Exhibit at Los Angeles Show

Reproduced on this page is a photograph of an interesting exhibit at the Greater Business Men's Show held recently in Los Angeles, California. The exhibit was the joint work of the Smith-Barnes Corporation, of Los Angeles, and the Miller Saw-Trimmer Company. The important feature of the exhibit was the showing, by comparison, of the method of printing by the old hand press of Ben Franklin's day and the modern method by the motor driven press with automatic feeder. The Miller Saw-Trimmer Company's part of the exhibit was handled by C. R. Endicott, Los Angeles representative of the company. At the close of the show the Smith-Barnes Corporation purchased the Miller machines exhibited.

Commencement Exercises at U. T. A. School of Printing

Friday, June 10, was a great day in the printing industry, as it marked an important event—the graduation of another class of students from the U. T. A. School of Printing, at Indianapolis, Indiana. Exercises appropriate to the occasion were held at the school, a large number of representatives from various cities being present. The morning was given over to an

Danner, chairman Indianapolis Typothetae Education Committee; response by William J. Eynon; addresses by Hon. Henry Jackson, Secretary of State of Indiana; Henry P. Porter, chairman U. T. A. Committee on Education; Arch D. Hinch, of the Federal Board for Vocational Education; Col. Edward T. Miller, secretary U. T. A.; Milo H. Stuart, principal Arsenal Technical Schools, and T. G. McGrew, the superintendent of the School of Printing. The class valedictory was given by Herman Wiederkehr, of Zurich, Switzerland, and the diplomas were presented to the graduates by Dr. Hamilton.

West Side Group, Franklin-Typothetae of Chicago, Has "Big Night"

On Tuesday, June 14, starting at 6:30, the members of the West Side Group of the Franklin-Typothetae of Chicago and a large number of guests enjoyed an evening that was different from the usual organization meeting. Invitations had been extended to the other groups—the North Side, Northwest Side, Calumet (South) and the Central—and a number of those prominent in the printing industry of the city joined with the West Side printers in a good social time. After dinner, served in the West End Woman's Club at West Monroe street and Ashland boulevard, some of the prominent men were introduced and gave short talks, among them being E. F. Hamm, president of the Franklin-Typothetae of Chicago; W. J. Hartman, now president of the Transportation Bank of Chicago, but for many years one of the most active workers for the welfare of the printing trade; Daniel Boyle, E. K. Tews, Charles G. Sevringhaus, C. L. Powers, E. J. McCarthy, who also led the singing for the evening; Charles Walden, of *Printing*, New York, and Harry Hillman, editor of *THE INLAND PRINTER*.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

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JULY, 1921

No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

WE OFFER, subject to prior sale, the complete engraving and embossing department of an established Chicago printing firm; equipment consisting of four steel die power embossing machines, two model "C" engraving machines, hand stamping presses, plate press, die wiping paper, motors, etc.; this equipment can not be duplicated for less than \$11,000, according to present market price; this department handled about \$40,000 worth of business in 1920; included in the sale price is one trade account that will amount to \$20,000 per year; sacrifice entire plant for \$8,000 cash; Chicago is one of the best engraving centers in the country, where good selling prices prevail. This is an excellent opportunity for an out-of-town firm to open a branch factory. Plant is running every day and we are making this sale for good and sufficient reasons; can be operated in present location (which is in a first-class fireproof building) or can be moved. E 412.

MODERN JOB PLANT FOR SALE—Owing to poor health, I offer my plant, consisting of 8 by 12 Golding, 10 by 15 Miller, 14 by 22 Colt's, individual motor drive, all new style presses; Boston wire stitcher, 28-inch perforator, Portland punch, new Unit imposing cabinet, 5 type cabinets, all new type faces, 30-inch cutter, etc., everything of the most modern design; doing a great business, located in New Hampshire manufacturing city of 14,000 and the best shop in town; \$6,500 cash, no other terms accepted. This is a real one. E 415.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALEBOOK CO., Chicago.

FOR SALE

NEW AND OVERHAULED cylinder presses, jobbers, paper cutters, stitchers, punches, folding machines, special machinery, cutters and creasers, complete outfits, cabinets, wood goods, etc.; two 39 by 53 Miehles, modern style now used on colorwork, price reasonable for these high-grade machines; 50 by 74 Cottrell two-revolution, New Series style press for large publication work; 38 by 52 Huber; 26 by 35 Century; 29 by 41 four-roller Campbell two-revolution; 32 by 47 modern style Whitlock two-revolution; 14½ by 22, 12 by 18, 10 by 15 and 8 by 12 new and overhauled Chandler & Price Gordons; Lee two-revolution cylinder; Hamilton wood and steel goods; Seybold Duplex trimmer; Hall hand bundling machine; 55-inch Kent semi-automatic power cutter for rough work; 14½ by 22, Style 6-C, John Thomson presses, also Colt's and Universal presses; ½-inch Universal modern style wire stitcher. We have a large and changing stock, so please write your requirements. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone: Barclay 8020.

FOR SALE—29 by 41 and 46 by 62 inch Miehle four-roller front combination delivery cylinders; 60-inch Optimus; 39 by 52 Century; 6-column quarto Cranston drum; 7-column folio Cottrell Monarch drum, table distribution, air spring; 20 by 26 Dexter jobbing folder; 32 by 44 Brown jobbing folder; 20 by 25 Cleveland folder; all of above machinery is thoroughly rebuilt and guaranteed. WESTERN PRINTING MACHINERY CO., 1213 Pine st., St. Louis, Mo.

FOR SALE—4/0 Miehle press, bed 46 by 62, with extension delivery, used only eight weeks; Dexter automatic feeder for 4/0 Miehle press; 1/0 Miehle two-color press, bed 42½ by 56, with Cross feeder, extension delivery, motor and control, 220 volt, direct current, first-class condition; above machines in Middle West. BAKER SALES COMPANY, 200 Fifth av., New York city.

FOR SALE—New Monotype type, 6 to 36 point, large variety; type and border, 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalogue. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third st., St. Louis, Mo.

FOR SALE—About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads.; also California job cases and racks with steel runners. For particulars, address WESTERN PRINTING MACHINERY CO., 1214 Pine st., St. Louis, Mo.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE — No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; \$1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third st., St. Louis, Mo.

FOR SALE — Four Fuller automatic press feeders for size No. 3 Miehle press; will handle sheets up to 30 by 45 inches; equipped with double platform to allow loading of one while other is being worked from; excellent condition. THE NATIONAL CASH REGISTER CO., Dayton, Ohio.

PRINTER'S OPPORTUNITY — Two first-class Standard Automatic presses for sale; splendid condition; can be seen in operation; presses are equipped with motors and push button control; \$1,850 EACH, CASH PREFERRED. BOX 63, Room 405, 110 West 34th st., New York.

PRINTERS, ATTENTION — For sacrifice, several large, modern Optimus two-revolution presses, pony Miehle press, Model 5 Linotype machine, 60-inch Auto, Dexter paper cutter, large pinking machine and fifty-four wheel truck. E 258.

FOR SALE — Universal typecaster, 220 volt D. C., motor first-class condition, with complete mold equipment, 6 to 36 point, for type, quads and spaces; price \$850. FRANK NOSSEL, 38 Park row, New York, N. Y.

FOR SALE — One Colt's Armory press, 13 by 19; 1 Golding press, 10 by 15; both relatively new; also 1 Chandler & Price press, old but in good condition. WHEELING NEWS LITHOGRAPH CO., Wheeling, W. Va.

FOR SALE — One 44 by 62 inch 0000 Miehle one-color press, with Upham attachment making it capable of two-color work; A-1 condition; reasonable price. E 319.

BOOKBINDERS' MACHINERY — New model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOR SALE — One 2-revolution Lee cylinder press, 24 by 36, capacity 1,800 per hour; nearly new. PARKIN PRINTING & STATY. CO., Little Rock, Ark.

FOR SALE — One Humana feeder, 10 by 15, in perfect condition; price \$350. THE ACME PRINT CO., Inc., 318 N. 9th st., Reading, Pa.

FOR SALE — No. 6 Steubing lift truck, never used; capacity 2,500 lbs.; \$60. WM. E. PRATT MFG. CO., Chicago.

LINOWRITER, a writing machine with slug-caster keyboard. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

PRINTING PRESS, 45 by 62, two revolution; price \$800. BOX 157, Xenia, Ohio.

HELP WANTED

Bindery

WANTED — A first-class forwarder and finisher; permanent position to the right man; one who can do blank book work, also knowing something about loose leaf work, transfer binders, etc.; open shop; only first-class man need answer. E 409.

Composing Room

ARE YOU THE MAN WE WANT? — We are looking for a man who has ambitions to push ahead in the printing trade and who will fit into our organization; he must be competent to design and execute effective printing, and take care of composing room details; he will be a man who combines unusual ideas with good, practical working ability; he need not be a swift, but his work should compare favorably with average time records; expansion program of firm offers exceptional opportunity to man of the right type; send samples of work and give full details in first letter. Inquiries will be handled confidentially. E 321.

WANTED — Three first-class compositors; men capable of handling highest grades of catalogue and commercial work; modern shops, American plan, 48 hours, Saturday half holiday, no trouble. Address, with full particulars, samples of work if possible, and pay expected, JOHN KIRKPATRICK, Chairman Employment Bureau, Master Printers Association, Evansville, Ind.

WANTED — Compositor capable of handling better class of work; must be reliable; steady job with good wages to right man; congenial surroundings. JOHN R. SMYTH PRINTING CO., Marshall, Mich.

LINOTYPE OPERATORS — Opportunity offered for men who want to get up speed; steady position, good wages; non-union. THE INTELLIGENCER, Lancaster, Pa.

AD COMPOSITORS — Steady position, good wages, non-union. Apply, giving references, THE INTELLIGENCER, Lancaster, Pa.

PRINTERS — Monotype makeup men for day and night shift. GEO. BANTA PUBLISHING CO., Menasha, Wis.

Cost and Production

MAN with executive ability for cost and production work; one with some knowledge of credits preferred; by large, old-established concern manufacturing printed paper specialties; exceptional opportunity. State full particulars. Location near Philadelphia. E 418.

Managers and Superintendents

WANTED — An executive superintendent, non-union; one who is an experienced estimator who understands cost system work, who can handle men and get work out at minimum cost; a thorough, all-around capable man well up in all branches; plant consists of composing room, one Kelly, two Millers, three hand fed platens, one cylinder, monotype keyboard and caster, bindery and steel die embossing department, doing commercial and bank work, also catalogs; prefer man 30 to 40, having had experience in first-class office; plant run in connection with an office supply business; give full particulars in first letter in detail and send photograph, which will be returned. Correspondence strictly confidential. Position permanent, good pay and a future to the right man; union conditions in plant; position open July or August 1. E 405.

Miscellaneous

WANTED — The services of a practical printer in that branch of our office charged with planning of work, supervision of manufacturing and employment of help; this department, now consisting of two trained men, requires the additional services of a man who possesses the personality and temperament which will inspire the confidence and cooperation of the men in the plant. We prefer one thoroughly familiar with pressroom problems. Address THE LORD BALTIMORE PRESS, Baltimore, Maryland, stating experience in detail, references, and salary wanted. Correspondence confidential.

WANTED — Superintendent, experienced job compositors, linotype operators, make-up and lock-up men, bindery foreman, rulers, forwarders, finishers; one of the oldest and best known houses in the South; open shop, 48 hours; permanent positions. Correspondence invited. THE R. L. BRYAN COMPANY, Columbia, S. C.

Pressroom

CYLINDER PRESSMAN — Permanent position as working foreman for thoroughly experienced man on fine black and color. COMPOSITOR — Permanent position as working foreman for thoroughly experienced man on fine typography and layout. BINDERY — Permanent position for pamphlet bindery foreman familiar with folders and stitchers. Send references as to character and names of last two employers. These are high salaried positions with responsibility for production. We require non-union men of personality and a proven record of success. Write THE DuBOIS PRESS, Rochester, N. Y., giving printing experience in detail.

Proofroom

PROOFREADER — Old-established, medium-sized union shop desires one who is a practical printer and understands general run of commercial work, catalogue, etc.; not a snap job, but one where sincere and intelligent effort will be substantially appreciated; no lay-offs. Give age and experience in first letter to insure attention. E 408.

Salesmen

DISTRICT SALES REPRESENTATIVE — Excellent field opportunity with established, fast-growing manufacturer of production equipment for large and small plants; the right man should net at least \$5,000 yearly and find great interest and satisfaction in this constructive work; this position requires seasoned, high-grade man under forty with successful direct selling experience and ambition for permanent connection with a real future; he must have real selling ability, make clean sales on merit by telling the truth effectively and produce satisfied users; any such man will receive consideration regardless of what he is now selling; salary and commission with expenses; state fully qualifications, age, education, experience and present connection. E 419.

MANUFACTURER'S DISTRIBUTOR — Smith "Safety" fountain brushes; sells on sight. See advertisement. FRANCIS X. SMITH COMPANY, 290 Church st., New York.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Salesmen who call upon the printing trade to sell gauge pins on a commission basis. CHAS. L. STILES, Columbus, Ohio.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York city.

SITUATIONS WANTED

Artists

SITUATION WANTED — Artist, on pen-and-ink and two-color work, with creative ability; good on designing; samples on request. CAREY CLOUD, 632 W. Ohio st., Bluffton, Ind.

PROCESS WORK — and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Bindery

STOCK CUTTER—First-class printing house stockman and cutter, familiar with paper grades and sizes and all miscellaneous duties of cutting and shipping departments; middle age, married, active, strong and healthy; have had permanent work past seven years; desire the American plan. E 406.

SITUATION WANTED by A-No. 1 bindery man; highly experienced in forwarding, finishing and paper ruling, and an experienced estimator on printing and binding; 15 years' experience as bindery foreman and general superintendent. E 413.

Composing Room

MONOTYPE KEYBOARD OPERATOR, nine years' experience, desires position in up-to-date union shop; must be permanent; Eastern States preferred. E 410.

COMBINATION MONOTYPE OPERATOR desires permanent position; eight years' experience; union; state salary offered. E 411.

Managers and Superintendents

THOROUGHLY PRACTICAL PRINTER, experienced actually and efficient specifically as managing superintendent, factory superintendent, general foreman, foreman composing and reading rooms, large, small, medium, country and metropolitan, general and specialty plants; healthy, versatile capacity, vigorous builder of proven ability, well recommended both as to expertness, stability and character; now traveling in West; location wanted: western or north central; only factory with agreement enabling executive to choose productive help from standard labor market considered; give idea equipment and number journeymen. Reply to G, 7 Plymouth place, Charlotte, N. C., for sure communication.

SUPERINTENDENT—Capable man of proven ability desires to make a change; practical man in all branches of the printing, lithographing, engraving and paper box business, desires to hear from some up-to-date printing establishment desiring the services of a first-class manager; can install a system of scientific management and bonus system, thereby increasing production at a saving in costs; will be available in 2 months' time. E 414.

Office

YOUNG WOMAN, capable, services available August 1, seeks position relieving busy executive; all details, competent correspondent; a thorough knowledge of printing, catalogue compilation and engraving requirements; salary \$2,000. E 416, care THE INLAND PRINTER, 41 Park row, New York city.

Salesmen

PRINTING SALESMAN—20 years' experience in the printing industry; practical pressman—cylinder or job—good compositor and estimator; has been selling printing in central New York for last eight years; would like position on the road with supply house or would consider any substantial proposition. E 417.

WANTED TO PURCHASE

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel., Barclay 8020.

WANTED—Kidder or Meisel roll feed bed and platen printing press; print two colors on one side; printing size, one-color, 15 by 30, equipped with rewind attachment. CENTRAL WAXED PAPER CO., Chicago, Ill.

REVERSE ENVELOPE FEEDER for Harris E1 press wanted, in good running order; state price and condition. FAST FEED, 368 Vanduzer st., Stapleton, New York city.

WANTED—Secondhand Miehle press; prefer size 29 by 41; also Kelly press; must be in A-1 condition. SUPT., D. S. WALTON & CO., New York city.

BINDERY MACHINERY WANTED—Complete equipment for small edition bindery; secondhand, but must be in first-class condition and modern. E 407.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth av., S. W., Grand Rapids, Mich.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED—Meisel rotary sales book press; state full particulars and lowest price. E 373.

BUSINESS DIRECTORY**Bookbinders' Machinery**

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypes' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

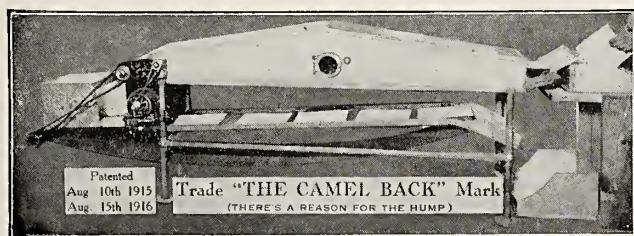
AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

**EMBOSSOGRAPHY**

TRADE MARK

The art of producing flexible and permanent embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Plates sharp as electros. LINE CUTS cast in stereotyping metal directly from drawings made on Kalkotype board; no routing of open spaces. A chalkplate on cardboard. ACME AND REVERSE embossing processes. Printing and embossing plates from any cut or border, and from original designs. Send stamps for samples. HENRY KAHS, 240 E. 33d st., New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

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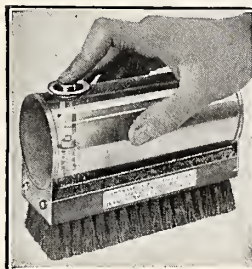
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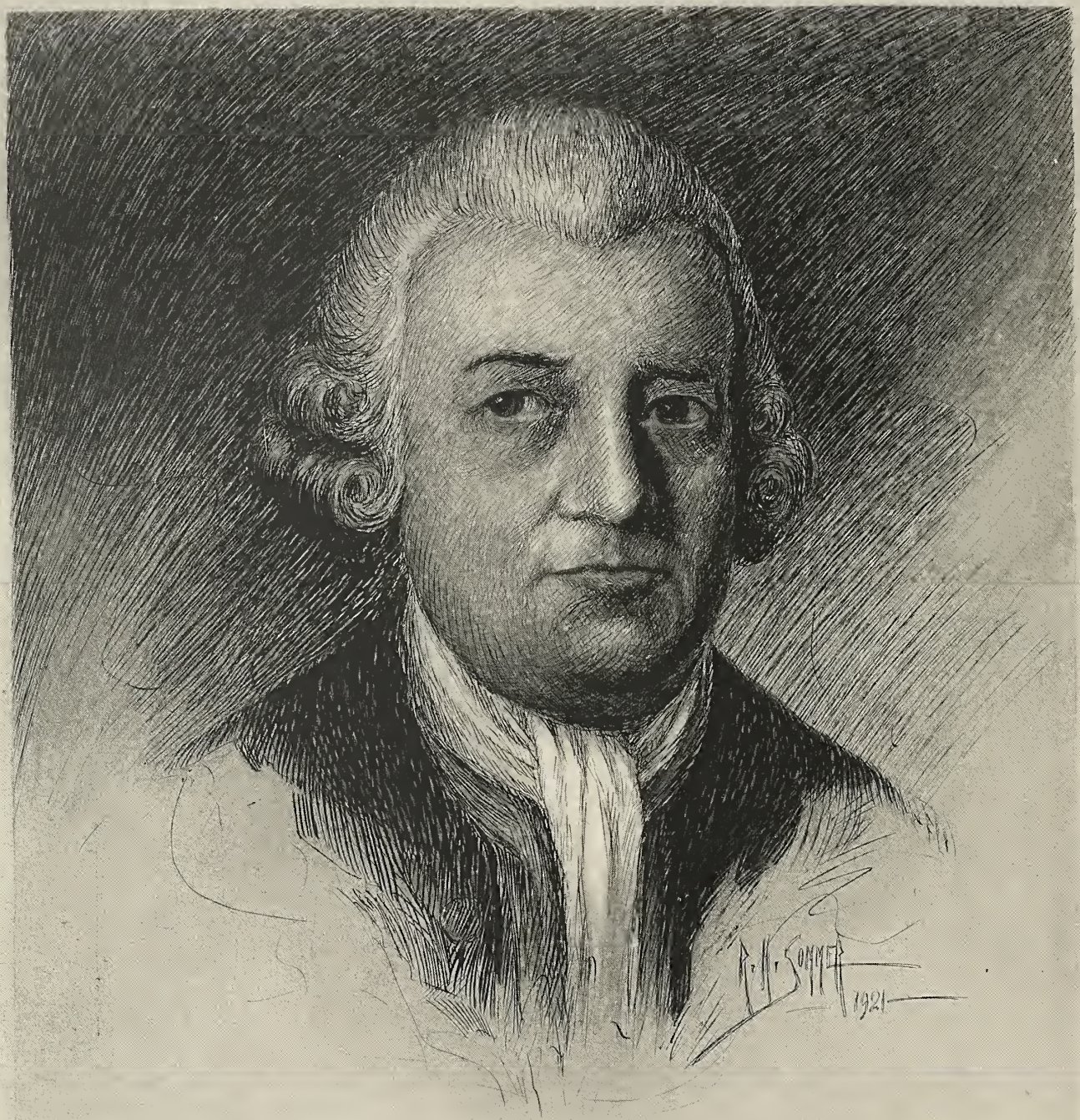
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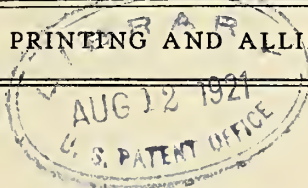


LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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COST SYSTEM OR NO COST SYSTEM, WHICH?

BY CARL A. JETTINGER



IN mathematics I was always able to outdo my fellow pupils at school. Some of them probably envied me on that account, and it was perhaps envy which caused one of them one day to ask me to solve the following problem for him: John and James, two brothers, aged thirteen and fifteen years respectively, have taken their Scotch collie Rover out for a rabbit hunt. While going up a hill the dog discovers a rabbit at a point two hundred feet to the right and two hundred feet farther up the hill. Rover immediately gives chase, running for the rabbit in a straight line. The latter flees, also running in a straight line. Both run in the same direction, which is up grade. When the dog reaches the point where he first spied the rabbit, the rabbit makes a sudden turn of ninety degrees to the right and again runs straight ahead, this time on a down grade, running the same distance as traveled from the starting point to the first turn. Reaching this distance, he again turns suddenly, this time ninety degrees to the left, and again runs the same distance, up grade. All the while that the dog remains in pursuit the rabbit keeps zigzagging in this manner. Every time the rabbit makes one of his sudden turns the dog falls behind fifty feet, by reason of overrunning the line of pursuit. On the up grade the dog runs twenty per cent slower than the rabbit, and on the down grade he runs fifty per cent faster than the rabbit. Now, if the dog runs two hundred yards a minute up grade and the rabbit runs eighty per cent as fast up grade as the dog runs down grade, how much will it cost to purchase a square meal for a hog on Christmas Day?

Some of the readers who have carefully read this problem may say: "Why, that is no problem at all. Who would ever waste time trying to solve anything

like that? It can not be solved." They are mistaken. The problem can be solved, and there are hundreds of intelligent persons in the United States solving such problems every day.

If the reader will again read over the foregoing paragraph, he will find that after all the non-essential statements are eliminated, the problem can be stated in the following words: "How much will it cost to purchase a square meal for a hog on Christmas Day?" To solve the problem it is then only necessary to forget those old rules about known and unknown quantities and to guess that a hog will eat a peck of corn for a Christmas meal and that corn is worth a dollar a bushel. Next we multiply the two guesses, and almost instantly we have the answer, twenty-five cents. It was not even necessary to use a lead pencil and figuring pad.

But the doubting reader will say: "What if corn costs more or less than a dollar a bushel, or if the hog eats more or less than a peck of it for a Christmas Day meal?" What of it? We have not been asked to pay for the hog's Christmas meal, only to solve the problem, and we have solved it.

As only the best printers read THE INLAND PRINTER and no person not connected with the business is likely to read this article, I can not be accused of exposing a trade secret when I say that the intelligent persons solving problems like this every day are printers. I will cite an instance:

Sticktype & Makeready conduct a job printing business on Black Art street, Somewhere, U. S. A. Both members of the firm are practical printers. They work hard at the mechanical end of the business and turn out excellent work, for which reason they enjoy a good patronage. Never having done any office work before going into business for themselves, their knowledge of accounting is limited and neither of the two has a liking for it. Therefore they do not even keep time tickets, but simply estimate the time spent on jobs they produce.

A well dressed and prosperous looking gentleman walks into their office. Sticktype is just setting up a bill of fare, which must be out in half an hour, and his hands are soiled, so Makeready, whose hands happen to be clean because he is feeding some wedding invitations, waits on the caller. The gentleman introduces himself as a nearby business man and states that he has heard so much about the good work Sticktype & Makeready turn out and their reasonable prices that he has decided to give them some of his patronage, as well as some of the patronage of the church of which he is secretary. He then proceeds to spread out on the office counter the copy for a sixteen page program of an entertainment the church is about to give, and asks for a quotation on one thousand copies, remarking that inasmuch as this is an unusual job for the church, the trustees have asked him to get prices from several printers; also advising them to make a close price, as he wants them to have the work.

Makeready looks over the copy, which includes the following: Faulty capitalization, punctuation and spelling in the text of the program; a druggist's advertisement written on a gummed label; a sales register account slip containing a grocer's notice; several statements, letterheads and billheads with announcements of merchants in other lines; a piece of straw paper with the advertisement of a butcher scribbled in lead pencil; several pieces of typewritten copy that will have to be set solid in skinny six point and squeezed into the space selected; a piece of a shoe box with the advertisement of a cement worker scrawled on it in hieroglyphics, and a diagram showing the approximate size and location of each advertisement, with much copy scribbled in the spaces selected, the writing being partly obliterated by the repeated handling of the copy.

Makeready glances at the dummy, gets a scratch pad consisting of a spoiled job which has been padded, pulls forth a lead pencil and begins to figure. The price of paper being a known quantity, if it has not changed since the quotation received the day before, it takes him but a few minutes to figure the cost of that. Now comes the labor cost. Not being a compositor himself, Makeready turns the assorted lot of copy over to Sticktype, who has heard the entire conversation. Sticktype then stops work on the bill of fare long enough to hurriedly glance over it and to tell Makeready that it will take about two hours a page to set it. Several similar jobs have been done by the firm within the past year, but no time record was kept, so two hours a page is simply a guess, the more so because the work on previous jobs had always been sandwiched in between other work. In the meanwhile Makeready has made a guess at how long it will take to do the presswork. These guesses at command, he now multiplies the guess for the time required for the composition and the guess for the time required to do the presswork by hour costs that are the joint guess of the firm. To the product he adds the cost of the paper. Next he adds a sum which he estimates — that is, guesses — it will cost to cut the paper, to gather, fold, stitch and trim the job, and a percentage

for profit. On the result he quotes the price — and gets the job, if he guesses lower than some of his competitors.

Is there any difference between the method of ascertaining the price of this job and that of solving the rabbit, dog, hog and Christmas meal problem? Never having kept account of the time required to do a job of that kind, are Sticktype & Makeready better fitted to solve their problem than is the man to solve his Christmas Day hog meal problem, when his only training consists of having seen — and heard — a hog at the trough? Never having kept any records, how would they know how much to add to the labor cost of each hour of composing room or press time to cover such items as non-productive labor, rent, heat, light, power, insurance, depreciation, bad debts, spoiled work, taxes and repairs? Are their estimates more likely to be correct than those of the man solving the hog's Christmas meal problem? The story about the dog and the rabbit is not likely to have influenced the person solving the Christmas meal problem, but the story about the work the new customer intends to bring and the statement that he is securing prices elsewhere are pretty certain to have had an influence on Sticktype & Makeready.

The important difference between the schoolboy problem about the cost of a Christmas meal for a hog and the business problem of the cost of a thousand programs is this: In the first case even the grossest error will not affect the pocketbook of the schoolboy who solves the problem. In the second case any error made by the printer who solves the problem will not only affect his pocketbook, but will have a detrimental influence on the entire printing business. The latter is true whether the guesses were too low or too high, for in either case the very fact that the prices of two or more printers varied to a considerable extent will convince the customer that printers are either fools or robbers, and that the only way to buy printing at a price that is not unfair to the customer is to shop around among several printers. The result is a demoralization of the business.

No observing printer who has been connected with the business for a decade or more will deny that the printing business is gradually improving; that more and more employing printers are becoming business men and reaping at least a fair part of the profits they are entitled to. While this is true, there are still many so nearsighted that they fail to realize that nothing has done more to bring this about than the cost system, which has shown the sinkholes that must be stopped up and told what prices are correct and what prices spell ruin. Printers without cost systems have profited indirectly by raising prices whenever it came to their knowledge that their cost system competitors had raised theirs; or whenever they found out through some trade journal that the average cost of composition or other labor in their shops was perhaps twice as much as they had been charging for it.

Only recently I heard one of the officers of the National Association of Cost Accountants of America make the statement before a meeting of professional

cost accountants that to his knowledge there is no better standardized system of finding costs in existence than the Standard Cost Finding System now being used by printers in all parts of America. The installation of this system has become so inexpensive and its working is so simple and yet so practical that every printer, both large and small, who has not already done so ought to have it installed without delay. In these days of con-

stantly fluctuating costs it will keep him informed at all times when to charge more and when he can sell for less, and what classes of work are profitable for him and what is necessary to make the unprofitable jobs profitable. This information is absolutely necessary for the continued success of any business — and there is no other means of securing it than through a correctly planned and operated cost system.

DOCTORING A SICK PRINTING OFFICE

BY EDGAR WHITE



LOCATION and modern equipment drew the line between failure and success in a Macon, Missouri, paper. That success has been amply demonstrated by the present activity of the plant and by the largely increased subscription list. The change from the old location, which had been occupied for thirty years, was made a little over a year ago. A high grade press was installed for printing the paper and for bookwork, new job presses were added, also new material and an additional linotype, and a convenient business office was established on the street floor. Individual motors operate the presses, light from large windows floods the composing room and pressrooms, and every rack and rule case is close to the imposing stones where forms are being made up. The linotypes are in a well lighted room by themselves. The plant includes a good stereotyping outfit, as well as machines for wiring pamphlets and perforating check books.

Many predicted the management was overloading itself when the *Macon Republican* rented a large three story building on what a year ago was called a side street, and occupied only the ground floor and basement, leaving the second and third floors vacant. This big building had long been idle, because the owner wanted to rent it entire and no one seemed to want to tackle the extra burden of paying rent for two floors for which there was no tenant in sight.

A young printer and pressman from Kansas City, Clyde H. Turner, was employed and was told he could name his own salary if he made good. The paper had been published for thirty years in the second story of a building on Vine street. It was a long building with windows at the north and south ends and a skylight near the center. The customers had to ascend a long flight of stairs to reach the business and editorial offices. The newspaper press was in the basement of a building across the alley. The type had to be carried down by hand in galleys. The other presses and machinery were upstairs — thirty long steps from the ground.

Turner spent a week looking the plant over and investigating the prospects of the town for business. Then he reported to the owners:

"The business is here, but we can't make any money with this plant no matter how much business we get. There's a dead loss caused by carrying advertisements and type metal up and down stairs between composing and press rooms. The newspaper press is obsolete — you can't get over eight hundred an hour out of it, and that bars it from long book jobs. One linotype machine is inadequate. The job presses are on the dark side of the room, necessitating electric light even in the day time. The room is cluttered up with obsolete type faces. Stock is away up on a narrow platform reached by narrow steps like a ladder, and the workman loses lots of time going after it. Then you are upstairs and nobody knows you are on earth. You have to keep a man on the street all the time to let people know you are here. Not one out of ten would hunt up a printing office where he had to climb a long flight of steps. This might have been a very good print shop thirty years ago, but it has let the procession go by."

The owners told Turner to pick out another building. He selected the three story building on Rubey street, which had long been vacant because of the excess space which would have to be sublet.

"What about those other two floors?" Turner was asked.

"We'll rent them."

"But isn't Rubey an out of the way street? Will people go around there?"

"We'll make it *the* street of the town if we move there."

The owners told Turner to go ahead, and that they would back him to the limit.

Before the office was moved and the new equipment was installed a branch of the International Shoe Company rented the top floor, put in electric machines and employed fifty girls. These girls did much of their shopping on Rubey street. An electric supply house and a motor car agency took store rooms near the printing office. A new grocery store was started across the street. On a recent Saturday some one remarked there were more people from the country trading on Rubey street than on any other street in town. There is not a vacant store on the street from end to end.

Not long ago the second floor of the *Macon Republican's* building was rented for a term of years by the Elks Lodge, and the Crystal Lake Ice Company has

offices in the building. The working population in the *Macon Republican's* building now is greater than that of any other building in town, though there are larger buildings in the town.

The big result of the change has been the increased business. By having a convenient business office the expense of a solicitor has been eliminated, for ever since the plant has been moved it has had more work than it can do. Two linotype operators are employed steadily, often having to work at night. Besides the regular weekly edition of the paper they set up a farm journal, a religious periodical and a great deal of book and pamphlet work. The large new press is run every day on these orders, which could not have been handled with the old press. A dozen customers step into the office with work, where but one would have climbed the stairs to the old shop.

The workmen are pleased with the change. In the large, well lighted rooms, with plenty of space to move about and no long stairs to climb, their duties are a pleasure instead of a drudgery, and they accomplish fully twenty-five per cent more. In the basement is a furnace that heats the whole building. In the other shop there were half a dozen stoves, and when the fires were low the printers would have to lay down their sticks and fire up. Mr. Turner, figuring on a year's results in the paper's new home in comparison with other years, says the increase in earnings has been about thirty-three and a third per cent.

"My experience in the printing business has been that work always comes to plants with modern facilities," he said. "It doesn't matter whether it's in a city or a town, people somehow learn how you're fixed to serve them. The old office was trying to get along with

one linotype machine and an obsolete newspaper and book press. Much work had to be refused because of inability to get it out. Now we have two linotype machines, and if I had another there'd be work for it. The very day we put in our second machine a man brought us a stock catalogue from a neighboring county, because he knew the offices in his county had only one machine and couldn't tackle it.

"In going through this plant you'll notice everything is on a scale to meet a growing business. All our new equipment was purchased with the idea that before long we would be doing twice the business we're doing now. We never turn anything down, and never print anything at a loss; people are more concerned about getting good work promptly delivered than they are about the price. When we promise a job it's ready, even if it keeps the force all night. With the old equipment we could not guarantee such service.

"Getting the proper building was just as essential as good equipment. In the old house they had an outside man who worked his head off getting orders for advertising and printing, and the force often rebelled at the amount of work he was throwing upon them — yet the company steadily lost money because of the obsolete location, machinery and methods. You can't make money where there's lost motion. Men would lose hours lugging metal up and down stairs, and all that hard work didn't help the office a penny. What the shop needed was a 'doctor' to sit down with the 'patient' and think right hard as to the sort of treatment to give. In our case the 'patient' got well. It's the first time it has made any money in ten years. And we don't work as hard as we did before on a losing proposition."

THE WINNING WAY

BY B. M. CHANDLER

If you put a little lovin' into all the work you do,
And a little bit of gladness and a little bit of *you*,
And a little bit of sweetness, and a little bit of song,
Not a day will seem too toilsome; not a day will seem too long.
And your work will be attractive, and the world will stop to look,
And the world will seem a sweetness, like the tinklin' of a brook,
In the finished job; and then the world will turn to look at you
With a world's appreciation of the things you've found to do.

Just a little bit of lovin', and a little bit of song,
And some pride to sort of make it straight and true and clear and strong,
And the work that you're a-doin' pretty near before you know,
Will have set the world a-talkin', and the little winds that blow
Will bring echoes of it to you, and you'll see that you have done
More than you had dreamed or hoped for when the task was first begun.
And you'll find the bit of lovin' you have put into the same
Has come back to you in lovin' and come back to you in fame.

THINGS THAT "MAKE FOR SPEED" IN HANDLING COLLEGE ANNUALS

BY DAVID A. JAMES



OUR experience has been that most of the work of registering forms falls to the pressman. Who can afford to delay the pressman? This is how we help him: Forms are run to fold in double sixteens, work and back up, or outside and inside forms as we call them. Locking up is done in the head margin and between the pages, not on the outside. This makes the moving of one page a simple matter and does not necessitate the unlocking of an entire quarter section. We use wood throughout for lockup.

We have what we call a key sheet, and the secret of fast work on the register of forms is this sheet. It is 32 by 44 inches (regular size college annual is 8 by 11 inches) and the type size of a standard page is blocked out with rules — 30 by 50 pica ems. On the outside of this page size are a number of rules, spaced six points apart, five rules on each side and the same on top and bottom. These key sheets are printed in red ink, using right and left guide and side guide tack mark. This is very important. When the pressman pulls a sheet, he can see at a glance what needs to be moved. The rules around the page size are a guide for cuts that are over

bar chases, keep the bar notch to the left and you can always keep the same nipper edge.

After you are satisfied that you have the right margins to your key sheet, mark the center bars of the

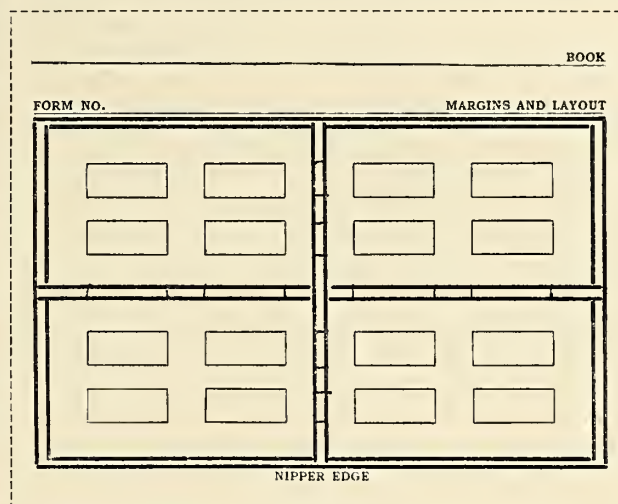


FIG. 1.

chase very carefully on a line with the 30 by 50 em blocked out pages, and then with a small hack saw, make a slot on the top of bar, indicating top, bottom

No.	For	Book
Pages	Copies	Forms
View Section		
Bindery	Extra on Adds	
1 8-15		
2 16-32		
3 33-49		
4 50-66		
5 67-83		
6 84-100		
7 101-117		
8 118-134		
9 135-151		
10 152-168		
11 169-185		
12 186-202		
13 203-219		
14 220-236		
15 237-253		
16 254-270		
17 271-287		
18 288-304		
19 305-321		
20 322-338		
21 339-355		
22 356-372		
23 373-389		
24 390-406		
25 407-423		
26 424-440		
27 441-457		
28 458-474		
29 475-491		
30 492-508		
31 509-525		
32 526-542		

Type Headings	Folio
Type Measure	Border Running Head
Page Length	Sets Proofs Ads
Linotype	Monotype
1 8 17 24 25 18 7 2 33 40 49 56 55 50 59 34 65 72 81 88 87 82 71 66 97 104 113 120 110 114 103 98	
16 9 32 25 26 31 10 15 48 41 64 37 55 63 42 47 80 73 96 89 90 95 74 79 112 105 128 151 122 127 109 111	
13 12 20 28 27 30 11 14 45 44 61 69 69 62 43 46 77 76 92 92 91 94 75 78 100 101 120 122 123 126 107 110	
4 51 201 21 22 191 61 3 36 37 52 53 54 51 38 33 68 69 84 85 86 83 70 67 100 101 116 117 118 115 102 99	
Form 1 Form 2 Form 3 Form 4 Form 5 Form 6 Form 7 Form 8	
129 136 145 152 151 146 135 130 161 160 177 164 163 178 167 162 193 200 209 216 215 210 199 194 225 232 241 249 247 242 231 226	
144 137 160 153 154 159 138 143 176 169 192 165 166 191 170 175 205 201 224 217 218 223 202 207 240 233 256 240 250 255 234 230	
141 140 157 158 155 156 139 142 173 172 169 168 187 190 171 174 205 204 221 220 219 222 200 206 237 236 253 252 251 254 235 238	
132 133 144 149 150 147 134 131 164 163 140 141 182 179 166 163 196 197 121 213 214 211 198 193 228 229 244 245 246 243 230 227	
Form 9 Form 10 Form 11 Form 12 Form 13 Form 14 Form 15 Form 16	
257 264 273 280 279 274 260 256 289 296 305 312 313 306 293 290 321 326 337 344 343 338 327 321 353 360 369 376 375 370 359 354	
272 265 288 281 282 287 266 271 304 297 320 313 314 319 298 303 336 329 352 345 346 351 330 325 368 361 354 377 378 383 362 367	
269 268 285 284 283 289 267 270 301 300 317 316 315 318 299 302 333 332 349 348 347 350 331 334 365 364 351 380 379 352 363 366	
260 261 276 277 226 275 362 259 292 293 308 309 330 327 354 351 354 321 340 341 342 339 320 323 356 357 372 373 374 371 358 355	
Form 17 Form 18 Form 19 Form 20 Form 21 Form 22 Form 23 Form 24	
385 392 401 408 407 402 391 386 417 424 433 440 435 434 423 419 449 456 465 472 471 466 455 450 481 486 497 504 503 496 487 482	
400 393 416 409 410 415 394 399 432 425 448 441 442 447 426 431 464 457 450 473 474 479 458 463 486 489 532 505 506 511 490 498	
397 396 412 412 411 414 395 396 429 428 445 444 443 446 427 430 451 450 477 470 475 478 459 462 493 492 509 508 507 510 491 494	
388 389 404 405 406 400 390 387 420 421 436 437 438 435 422 410 452 453 458 469 470 467 454 453 484 485 506 501 502 499 495 493	
Form 25 Form 26 Form 27 Form 28 Form 29 Form 30 Form 31 Form 32	

FIG. 2.

the regular size and for borders and inserts. The chases used in this kind of lockup should be exactly the same size inside and outside, so that changing from one form to another and from one press to another does not affect your system in the pressroom. If you have movable

and sides of each page (see Fig. 1) as a guide to the stoneman, who should be able with this system to change from one form to another in a very few minutes.

The key sheet and the preparation of the chases we have found to be *real* time savers.

A sheet similar to that shown as Fig. 2 is made out for each job, and the makeup uses it to check off pages made up and to note the missing cuts and copy. In this line of work it is necessary at times to work on several different jobs before any one of them is finished, and we find it an easy matter to start where we left off without any delay. As the forms are O. K.'d for printing they are checked on this sheet and the progress of any book can be determined at a glance. The laying

out of pages for any form can be accomplished very quickly, and there is no chance for a mistake as it is only necessary to place the pages on the stone according to the layout.

The card shown as Fig. 1 is the special form layout which is used for forms that contain inserts, or when forms do not run in even multiples of 16. The lines on the bars indicate the slots that will certainly be of great help to the stoneman.

SALVAGE YOUR PAPER CUTOFFS

BY A. RAY NEPTUNE

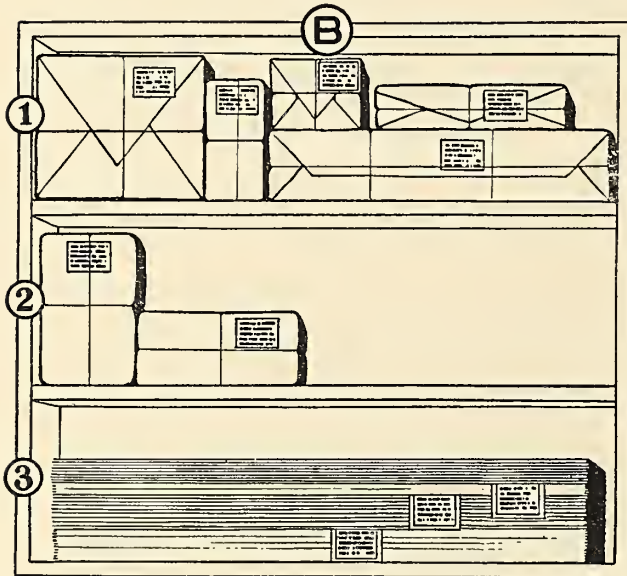


It is surprising, with the prevailing high prices of paper, how much of a saving can be made by properly utilizing stock cut-offs. But there's the rub — how to handle advantageously these valuable pounds of odd sized paper. Is there any satisfactory way? What to keep, where and how to keep it, and how to find it when wanted — these are the things that perplex. Some leave it to the stock man to care for as best he can. His order is to use "scraps" whenever there's a chance. It's up to him, then, either to constantly

Why not put the responsibility for salvage where it belongs, on the planning department, or if your plant is not large enough to have such a department, on the

No.	<i>B-14-</i>	896
No. Pieces	<i>1000</i>	
Size of Piece	<i>5 x 7</i>	
Brand	<i>California Bond</i>	
Substance No. or Weight	<i>20</i>	

This sticker is filled out in duplicate. One is attached to the sample of stock which goes to the office for filing. The other is affixed to the package.

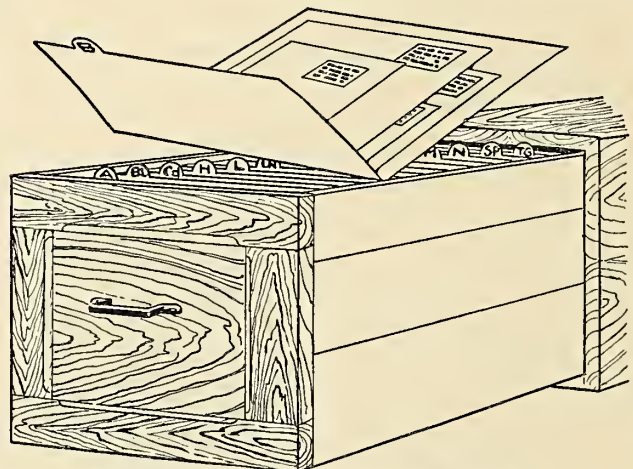


A section devoted to bond scraps and odd lots. Notice the method of labeling broken reams. The sticker is affixed to a marker which is inserted between the sheets and left to hang down in plain view.

conduct a still hunt or to pass it up and use new, full sheets of stock. But he is, perhaps, working on a unit time system, and time spent in hunting for scraps does not make a very good showing on the time sheet. Can you blame him, then, for saying, "I should worry — it doesn't get me anywhere to use a lot of time trying to save the boss a little on stock — let 'er go"?

office? "Oh!" you say, "That couldn't be done, we don't have time to hunt for scraps."

Of course not! You don't need to. If you have the right kind of simple system, nobody needs to hunt for



Filing drawer showing method of filing the samples in the office.

them. Try the following plan and see if it doesn't save you money and time. It is assumed that you have your stock supply properly arranged — that is, bonds together, book paper together, ruled stock together, etc.,

and the items most frequently used nearest at hand. Now, handy to each section, or, if you prefer, in a section by itself, provide suitable bins for the storage of your cutoffs. These bins should be of sufficient variety in size to accommodate a range of different sizes of packages. Label the sections with code letters similar to those shown below, and the different bins in each section with numbers. (See illustration.)

Code letters as an aid to filing:

A — Announcements and Stationery.	Fl — Flats.
B — Bonds.	G — Gummed and Glazed.
Bl — Blotting	L — Ledger.
Bk — Book.	Ln — Linen.
Cd — Cardboard.	M — Miscellaneous.
Cv — Cover.	N — News and Poster.
Ep — Envelopes.	Sp — Safety Paper.
	Tg — Tags.

Furnish the stock man with a form like the one illustrated, printed and numbered in duplicate on gummed stock. These duplicate stickers are filled out as indicated in the illustration, and one is placed on a sample sheet of the stock which is forwarded to the office. The other is affixed in a conspicuous place to the package of stock and filed away in the proper bin in the stockroom. The office sample is filed according to the kind of stock — bond, flat, print, etc., as designated by the prefixed code letters of the sample number.

When an order comes in which might be run on a cutoff, a glance through the samples filed will show whether or not one of these odd lots can be utilized.

The sample selected is attached to the order for stock, and the stock man goes at once to the proper section (indicated by the prefixed letter) and bin (shown by the middle number) and picks up the package (which he selects from others in the same bin by the printed serial number). For instance, in sample number B-14-896, B is the code letter, showing kind of stock, section in the stockroom, and folder in the filing case for samples; 14 is the bin number, and 896 is the serial number.

If the stock in this lot is not all to be used for the job in hand, a new sample with a new number is forwarded to the office for filing as before.

This method is just as simple as taking a can of beans off a grocery shelf, and much time and energy are saved by its use.

Broken reams and odd lots can be handled in the same manner, and can often be disposed of when they might otherwise remain long hidden and forgotten on the stockroom shelf. Many a broken lot has eaten up its value in interest while lying on the shelf awaiting an order.

It is just as necessary for the printer to move odd lots as it is for the dry goods merchant to dispose of out of season goods or slow movers. Good merchandising should be applied in the print shop as well as in the grocery store and department store. Get samples of the stock where you can easily find them, and then sell this paper — even if you have to hold a bargain sale.

HOW ARE WE TO APPRAISE THE VALUE OF INNOVATIONS?

BY GEORGE H. BROWN



TIME was when nearly all persons who were engaged in productive work opposed all innovations. Employer and employee strongly resented the very idea that any possible way could be as good as the traditional one acquired through years of tedious training. The story of malleable glass — whether history or fiction the present writer can not say — serves to show how deep rooted this tendency was: One day a traveler was granted audience with an Etruscan king. Etruscan jewelry and silverware were in great demand all over the wide, flat world. But this traveler drew forth from his sack a beautiful crystal goblet, and presented it to the king and his advisers for their examination. He had them try it with water, alcoholic liquors, oils and aqua regia. They declared it to be perfect glass. He then dashed the goblet violently to the marble floor of the audience chamber, and behold, the beautiful goblet was as badly dented as a silver one would have been. The traveler then took a hammer and vigorously beat the dented goblet back into shape and presented

it to the king as perfect as ever. The king contemplated the marvel for a few moments and then ordered the traveler to be put into jail. He was later put to death as a menace to the wealth invested in silver and gold and the acquired skill of the craftsmen. Thus a secret, more valuable than any other known to have been lost, perished with the inventor.

The attitude of the Etruscans seems to have been very general until quite recently. If we are to judge by current literature on production methods, it is not a popular attitude at the present time. Notwithstanding current literature, this attitude, as a quality of the human mind, still holds sway over all but a very few. The reason is that the thinkers supply most of the writers on these subjects. A man who hates to think will rarely take pen in hand to write his opinions, therefore current trade literature invariably reflects the mental attitude of only the most progressive.

When a salesman proposes that you buy a newly invented device, considerably different from anything else you have seen or used, you have to do something about it — turn it down without thought, buy it without thought, or else *think*. There are a few who thoughtlessly buy out of curiosity; a goodly number

turn down all new ideas; a considerable number either buy or reject after a narrow survey of the proposition. But an interesting human trait is noticeable in all who tend to reject but still fear to miss something, and this trait is as solidly rooted as the ultra-conservative tendency is. In fact, it is one of the very strongest of all human qualities. It is the best ally and life saver for the man with a new idea to sell, provided the idea really is good — good enough to convince the thinkers, who, by the way, are to be found most plentifully in the front offices of the most successful firms. What is this quality? It is the universal human tendency to *follow the crowd*; do as the rest do; stay with the main bunch! This is a primeval thing both in humans and in sheep, and armed with it as a weapon you have only to demonstrate your idea, invention or talents to the real leaders in the trade, and, backed with their approval, you can then overcome almost every objection. The Etruscan traveler would never have been put to death if he could have hinted that his brother in Phoenicia was making a hit with malleable glass.

Hardly any of us are exempt from this tendency. It has served to rob hell fire of most of its terrors. People continue in their lusts with the reassuring knowledge that a whale of a lot of others are doing the same.

Still it remains for you and me to keep away from all the foregoing low brow way of doing business and try to see if there is not a more rational procedure. Knowing how many people, including printers, make bad work of the problem, how are we to live up to our reputations as thinkers and successfully analyze the merits and demerits of a new article untried by us?

My method is to first handle the questions that any one ought to be prepared to answer readily, such as:

Can we use it on our class of work if we buy it?

Assuming that it will do all that is claimed, will it pay for the investment, and can we finance the deal without causing a greater loss elsewhere?

The last questions to ask are the ones that many want to tackle first. They are as follows:

Will it do all that is claimed?

If it will, does it not also do some things so undesirable that the whole proposition will prove a loss?

The last questions are of no consequence until the first ones are answered in the affirmative, after which they assume a very great importance, because it requires the keenest kind of analysis to test such qualities.

In an article dealing in general principles there is no way to give directions for proving all things. My chief purpose is to call attention to the tricks of the mind to shirk real thought. It is evident that a problem can easily arise which, through lack of experience and technical knowledge, one is incapable of solving one way or another. In such an event it is a sensible move to inquire of those whose opinions we respect, and be guided by their ideas and actions.

If it is possible to give the article a trial before buying, several things must be borne in mind: Your employees may be of the improvement hating class. If so, anything different from the usual fills them with such a terror that all their fingers become great toes, and the hollow corridors of their brains nearly burst with the unwonted pressure from the storm within. I have seen a pressman perspire until his hair stuck wet to his head and drops fell down upon the platen, in the effort to attach a simple adjustable gage pin. Some of the greatest and most radical improvements in production methods have required long periods of special training, during which the operator sometimes entirely unlearns his trade and relearns a wholly new set of movements and tools. Results in such cases are frequently astounding; but if left solely to the opinion of the employee who had "learned his trade" they would have been discarded without a trial. In dealing with employees of this type, the employer or manager must keep in his own mind and force into the mind of the worker that what appears to be the *easiest way* may only be the *laziest way*; what appears to be the *quickest way* may be quick only in *getting started*, and slow all the rest of the way. When the conservative man contends that the traditional way of doing a job must be the *best* on account of its long acceptance by all the craft, he must be reminded of the fact that experiment has demonstrated that only about *once in a hundred cases* does the traditional way of doing a job prove to be the best. In a goodly proportion of the other ninety-nine times it proves to be nearer the worst.

Some employees are true progressives, but this type frequently is also of the experimental type. They are very bright and intelligent, but delight in experiment rather than in production. Carefully watched, this type will give you the best test of the practicability of new equipment and by example will force the slower minded to adopt the new idea if it proves acceptable to the management. This type is loth to give up even a thoroughly bad proposition; if uncontrolled, they will try to make good with their experiments until the firm goes broke.

The greatest production at the lowest cost is what we are aiming at. There are some obstacles to this end which are difficult to remove. New methods and machines are continually brought before us for acceptance or rejection. Some of these have brought, and will continue to bring, quick and large returns to some and loss to others; some will become standard equipment, others will disappear. Whenever we are required to make decisions as to acceptance or rejection of these possible helpers, let us, at least, avoid the choice that is based on whim, emotion, prejudice or hearsay. Let us try as best we can to apply a definite process which is the result of actual constructive thought.

The glory of a workman, still more of a master workman, that he does his work well, ought to be his most precious possession.—Thomas Carlyle.



EDITORIAL

THE opportunity for printers to make their advertising matter really constructive in every sense of the word is great. Printers have gone a long way toward the complete removal of the stigma of being the poorest advertisers. They are fast reaching the point of being among the best — that is, a number of them are. To some of them is due credit for distributing the best possible propaganda for offsetting the hue and cry of business depression; by making their advertising matter preach optimism, confidence and hard work as an antidote against depression they are not only inspiring others but are reaping benefit themselves by stabilizing their own businesses. In the advertising of many printers there is spread a powerful influence that should have a good effect toward creating greater confidence in printers as a body, and reducing, if not wholly eliminating, the evil of shopping around and forcing the cutting of prices. To these printers comes a direct return in the way of greater confidence on the part of buyers. Printers have a powerful influence at their command in their own product if they will only use it rightly. Theirs is the opportunity of making use of their own product for a double purpose — spreading matter that will benefit other business houses and at the same time creating business for themselves. It is encouraging to notice the increasing number who are realizing this fact, and who are making their advertising what printers' publicity matter should be — of a highly constructive nature, not only from the standpoint of being good examples of craftsmanship, but also in the character of the reading matter thus distributed.

A RECENT weekly letter sent out from the headquarters office of the United Typothetæ to secretaries of the local organizations contains the following item: "A letter from the Department of Education of the U. T. A. has been sent to every local Typothetæ urging it to establish a free scholarship at Carnegie Institute of Technology. There could be no cause more worthy of the support of printers the country over than this. The entire cost for such a scholarship for a year, including tuition, room, board and traveling expenses, is approximately \$800. The return, intangible as it may seem, is beyond being measured in dollars and cents. The results which may accrue from the education of one craftsman are cumulative, and can only react to the benefit of his community and the entire industry which he represents. This movement should have your unqualified support." It would certainly seem as though each local body should give this movement hearty approval and support. What greater incentive could there be for study and self improvement on the part of the younger workers in the industry than the knowledge that there is a good opportunity for them to gain

scholarships of this nature? Would it not lead them to devote more time and effort to learning the essential fundamentals of the business instead of going along in a haphazard manner, picking up here and there what they can and all too frequently just "getting by" with but slight knowledge, if any, of those things which mean so much in the making of a good craftsman? It has been recognized for some time that our apprentices do not receive the proper training they should have, and what they do receive is merely hit or miss. A movement to establish a scholarship of the character mentioned would go a long way toward making better craftsmen, and it would also help toward attracting the right type of material into the industry. It is to be hoped that each local organization will establish such a scholarship.

What Has Been Gained?

After nearly three months of the difficulties arising out of the efforts to establish the forty-four hour work week it is well to reflect a little and consider just what has been accomplished and whether the movement was advisable. In our issue for May we stated that it was our opinion, in the light of existing circumstances, that the demand for a reduction in hours was economically unsound and unjustified. We are still of the same opinion. From the reports reaching us from various sections of the country it seems evident that the movement to enforce the shorter week was untimely, and that unionism has lost more than was gained in many years of effort for the improvement of conditions among the workers. It seems clear that the cost to many has been extremely heavy.

Reports continue to come in showing that plants in different cities are changing over to the open shop plan and taking employees in on that basis only. Many of the firms which granted the shorter week find it extremely difficult to meet the competition of those which are working on the forty-eight hour basis, which is but natural in view of the fact that they are confronted with higher costs. It has also been emphasized repeatedly that many buyers of printing have refused to send their work to firms which granted the demands. All in all, it is clearly evident that the open shop movement has received considerable additional impetus, and a great amount of new antagonism has been created against the cause of union labor. So far as the workers are concerned, those who have been thrown out of work have lost financially, and those who have been fortunate enough to remain at work have lost through being forced to meet assessments for strike benefits.

The cost to the industry has been extremely heavy, and this at a time when conservation of resources, financial and otherwise, is a vital necessity. We can not help but

feel that much of the heavy loss could have been avoided had there been a little more calm thought and counseling together, a little more readiness to give and take, a little more response to the general need for personal sacrifice for the welfare of the industry as a whole and the welfare of the entire country during a period unquestionably the most critical in history. This is past history, however. We must now look at the matter in the light of the future.

The lesson to be gained is that the strike as a weapon to enforce demands is, or should be, a thing of the past. We had thought that the past few years had demonstrated the fallacy of the contention that might makes right. Difficulties and controversies can be straightened out far more easily by following the policy of arbitration and conciliation, and loss can be avoided by both sides getting together in free and frank discussion of all points at issue, each side placing all its cards face up on the table. It seems that we can not learn what is best for us without suffering a lot of agony. Let us hope that the lesson gained from the experience through which we are now passing will stay with us.

Attempts to Regain Control of the Bronze Powder Business

Considerable has been written of late regarding the efforts of German manufacturers to regain their former domination of various lines in the American markets. One of these lines which comes close home to the printing industry is the bronze powder manufacturing business. The following short note, for which we are indebted to F. J. Byrne, of E. I. du Pont de Nemours & Co., presents a striking instance of the trade practices aimed at an American industry which has been built up to its present condition since the war:

"The combination of German manufacturers producing bronze powders have issued price lists showing that the selling prices of their products in the United States are just one-half what they are asking from other countries. This attempt to sell in the United States at one-half the price asked in other countries is, of course, a deliberate effort to put the American manufacturers of bronze powders out of business, even though the German combination must sell at a loss to accomplish this. The desperate trade war which the Germans are waging to kill off the American bronze powder manufacturing business can be understood when it is remembered that the United States is the best market in the world for this article.

"Before the war the Germans controlled practically the entire market in this country for bronze powders. Previous to 1914 there were only four manufacturers of this product in the United States and two of these concerns were German owned. These were sold by the Alien Property Custodian to Americans. Since the outbreak of the war five other American companies have begun the manufacture of bronze powders, and there are in all nine American concerns now engaged in this business. Of the four original plants, two have been extended and have largely increased their capacity since 1914 so that the full domestic consumption is now available from American owned works.

"American manufacturers believe that the German combination is taking care of its losses on American busi-

ness out of the profits on the business it does in other foreign countries. German workmen also receive only about one-sixth of the wage of workmen in American bronze powder plants, and the further fact that exchange is greatly in favor of the American dollar helps the Germans in their attempt to undersell the American industry.

"A certain amount of protection has been afforded the American industry by tariff legislation, but it is expected that the Germans will do everything in their power to smash the American industry and regain their former domination of the markets here."

Is Letterpress Printing to Disappear?

A report sent by the London, England, correspondent of The Associated Press calls attention to the suggestion that printing from type is likely to be superseded by other methods, offered at the recent World's Congress of Printers, held in connection with the International Printing and Allied Trades Exposition. This statement was made by no less an authority than William Gamble, the editor of *Process Work*, who said that at least three inventors were trying to develop a photographic process which would take the place of printing from type. Mr. Gamble, it is stated, also expressed the opinion that eventually the great printing presses in newspaper offices would give place to smaller, swifter running and comparatively noiseless machines, which would turn out printed matter with almost the same facility with which the moving picture operator reels off his film.

The suggestion that letterpress printing would disappear and some other method take its place has come to our attention several times within recent years. It is interesting indeed, as it shows the trend of thought and the development going on in connection with printing. It can not be disputed that the future will bring still further simplification of the processes incident to the production of printed matter. As to these developments doing away with letterpress printing, however, we must confess that we are unable to overcome a very strong feeling of doubt. Mechanical composition was strongly opposed and fought by many good souls, who through their misguided zeal contended that it would throw a large number of compositors out of work. Yet we find composing machines increasing, not only in number but also in kind, and — with the exception, of course, of periods of business depression — the demand for compositors seems to exceed the supply. It was thought by many that mechanically fed presses would displace a goodly number of pressfeeders, but here again the prophecy was wrong, fortunately, and during periods when business conditions are normal we find the demand for printed matter increasing out of proportion to the available supply of workmen.

Further development in methods and processes we shall continue to see, and we can expect much in the way of simplification in connection with the production of printed matter. Fifteen or twenty years hence we may not recognize our present methods. Stretch our imagination as far as we can, however, we are unable to throw off the feeling that there is a still greater future for letterpress printing, and that it will continue to grow in spite of the other processes now in the course of development which apparently threaten its existence.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Mr. Porte, Please Take Notice

To the Editor:

NEWARK, NEW JERSEY.

Please print the portrait of R. T. Porte, of Salt Lake City, and tell us something of his history. As the originator and publisher of the Franklin Printing Price List, Mr. Porte is doing more to make the printers prosperous than any other man. Ten thousand printing houses are using Porte's price list, and in all sections of the country I hear acknowledgments from printers who owe their present prosperity to Mr. Porte's guidance. Mr. Porte has acted vigorously and effectively while so many well meaning folks have merely preached and theorized. Many of us want to see what the man looks like who is planting the seeds of prosperity in so many printing houses, and making Salt Lake City famous.

H. L. BULLEN.

EDITOR'S NOTE.—If Mr. Porte will consent to sit perfectly still while the photographer manipulates the apparatus for recording his facial geography, then will answer the rapid fire questions put to him by an expert interviewer, we will try to comply with the above request.

For Ornamental Type Faces

To the Editor:

HAMILTON, ILLINOIS.

I have read *THE INLAND PRINTER* with more or less regularity for twenty-odd years, and I have wondered at the constant trend of the printing craft to get away from the common taste of the printing customer.

Just now, outside of the metropolitan centers (I do not know the situation in the cities), the banks which have been patronizing lithographers are besieging printers to produce good check work. And we can not buy the type to produce it with.

We have in our own shop a series of Engravers Shaded, which at best is very weak, and at its worst is about the most abominable implement that ever fell into the hands of an unlucky pressman. And this is the only thing in shaded roman letters we can find in the books.

But this is not the first experience. We have a large mail order trade to rural customers. We send out a good many thousands of samples each year. The plain specimens do not come back often. Gothics, Cheltenham, Pencrafts, Bodonis, Litho Bold and Caslon have no favorites among the untutored natives who contribute to our daily bread. But a line of Text, Shade or Comstock "brings the bacon."

If we were doing bookwork, the case might be different, but for stationery, bank work, labels, cards, and the like, the popular taste runs all to the fancy.

It has been remarked that "Every man wants to wear a red necktie, but few have the courage to do it." Artists delight in subdued tones and mild colors, which, forsooth, the untutored person is unable to perceive or appreciate. But nature delights in primary colors, and riots and revels in the inartistic, crude and primitive reds, blues and yellows.

Unfortunately, in some respects, most of humankind learns more of nature than of art, and "artists" have had a great fight to eliminate the primary colorings from the spectrum of the common herd, and they have not succeeded yet. It is a fact that a great many successful business men, and men who become generous customers of printing, actually get into business and rise to commanding positions without knowing why they ought not to wear a red necktie or why the modern printer will not use the ornamental, shaded and "flowery" types in common use twenty, thirty or forty years ago.

My experience in printing began back in 1879. Even then it was axiomatic in the craft to "fly light on fancy faces." Economy was the urge then. Type was high priced and money scarce. A good, heavy faced Gothic would last a lifetime, while the lighter and finer types would soon lose much in broken lines and corners. But later "art" became the incentive. The old fashioned shaded and ornamental characters were supplanted by the Cheltenham, De Vinnes, Caslons, and the like, to the utter disregard of the "primitive" taste of the customer. As a natural result, the best customers of the printer—the letter press printer—turned to the engraver, who was and is still willing to cater to the untutored and savage taste of a good customer who buys in quantity and pays in cash.

But nowadays the cost of lithographed and engraved work is almost prohibitive. Paying so called "artists" \$10 to \$15 an hour is a costly pastime, even at the advantage of securing shaded letters and ornamental figures. The better customers are again turning to the printer, but with poor luck, for the printer is unable to satisfy the demand. The better styles of type faces have passed out of the market. Cheltenham, Bodoni, De Vinne or Caslon answer all right for a poster or a catalogue or stuffer, but on a bank check or a piece of good stationery they are as out of date as a "worm" fence would be around the Congressional library.

The forty or fifty years that printer "artists" have spent in trying to educate the public taste against a natural preference has met and will continue to meet the same conditions that confront the color "artist." Nature does not make many straight lines or sharp corners. Most men who succeed in life well enough to be worth the printer's while have been at some time in their lives pretty close to nature. The only thing the printer has accomplished in "flying light on fancy faces" has been to turn the best part of what would have been his business into the hands of the engraving and lithographing houses.

There are some good orders awaiting the typefounder who will produce a few original and pleasing ornamental faces.

J. D. GUSTIN.

It often happens that a man working as hard as he can falls far short of what can be accomplished on account of employing inferior methods or inferior equipment, or both. The management, and not the man, is responsible for such results.—A. C. Briggs.

A HISTORY OF JOHN BASKERVILLE, FAMOUS PRINTER AND TYPEFOUNDER

BY HENRY LEWIS BULLEN



IN the year 1750, in Birmingham, England, a man of the age of forty-three, once a footman, but at that time a wealthy manufacturer, named John Baskerville, decided to adopt the profession of printing as a source of pleasure, not disassociated with the hope of profit. He emulated by choice the procedure of the earlier printers, who from necessity made their own types, presses, tools and inks. This amateur, for the fun of it, made his own types, presses and inks. Everything he made was superior; his printing was also superior; and long before his death, in 1775, he had become the most famous printer of his time. In his lifetime, in fact, but one other printer rivaled him in the excellence of his work, and that man had been an apprentice and journeyman barber and wigmaker, who began to print in 1742, at the age of thirty-five. The barber printer was Robert Foulis, of Glasgow, and he and his brother, Andrew, became famous as printers throughout Europe.

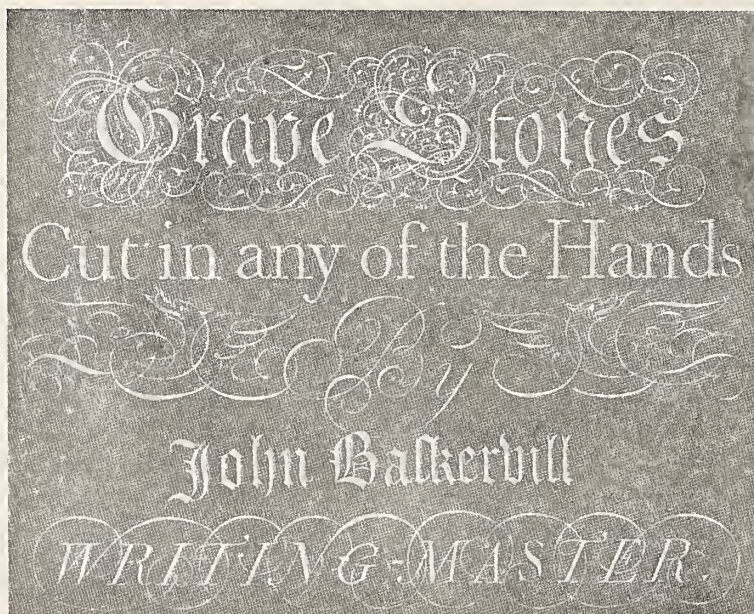
John Baskerville was born in 1706 in the parish of Wolverly in Worcestershire. Nothing is known of his parents, except that an annuity of £75, inherited by their son John, was conveyed by him for their support, when he was seventeen years of age. Our printer's history begins when he was employed as a footman by a country clergyman. This employer discovered that his servant had exceptional proficiency in penmanship and lettering, and employed him to teach writing in the village school. Two years later he went to Birmingham and earned a livelihood as teacher of writing and bookkeeping. From 1729 to 1736 he combined with his teaching the lettering of gravestones, chiseling the letters as well as designing them. Two gravestones made by him survive—both in a state of decay—but the merit of his letter cutting is proved by a sign chiseled in slate, a reproduction of which we exhibit on this page.

Birmingham was a fast growing manufacturing town, and Baskerville enjoyed a moderate prosperity, the proceeds of which enabled him in 1737 to become a manufacturer of japanned wares, an industry newly introduced into Birmingham by John Taylor in the preceding year. Baskerville is credited with having "effected a complete revolution in the manufacture of japanned goods," and his manufactures of decorated japanned *papier maché* trays, candlesticks, snuff boxes, salvers, etc., were rated as "admirable works of art." He had some facility in painting, and was an appreciative employer of workmen with the necessary talents to advance his (and their own) interests. The local newspapers contained frequent advertisements which illustrate this trait in his character as an employer. One of these advertisements, printed in 1767, reads:

Any Boy of decent Family, who has a Genius and Turn for Drawing will be taken on trial on moderate terms. Any Painters, of tolerable Abilities, may have constant Employment.

He was continually experimenting and improving his manufactures. He applied japanning in colors to sheets of metal, taking out a patent in 1743 for a "new method of making and flat grinding thin metal plates, and of working and fashioning the same by means of iron rolls and swages." The plates were to be japanned and varnished to "produce fine glowing mahogany color, and a black no way inferior to that of the most perfect India goods, or an imitation of tortoise shell which greatly excels nature itself both in color and hardness," as his petition for a patent sets forth. These thin metal

plates played an important part in improvements of printing which Baskerville effected in later years. In 1747 Baskerville was one of the wealthier men of his town, then (as now) one of the most progressive in manufactures. It was there that Watt with Boulton developed and made the first steam engines, and there Gillot first invented and made steel pens. Baskerville purchased a large estate to which he gave the name "Easy Hill," and on which he erected a mansion. He affected a "carriage and pair," and the panels of his carriage were gorgeous examples of colored japanned ware. He had on his estate a brewhouse, fish ponds, a grotto, shady walks, a greenhouse, a good garden and "spacious warehouses and workshops." His meteoric rise to prosperity, and his liberal expenditures, were made the foundation of rumors detrimen-



Baskerville, Before Becoming a Typefounder and Printer, Was a Teacher of Penmanship and an Engraver of Tombstones. Above is a Reproduction of One of His Signs, the Letters Elegantly Chiseled in Slate.

tal to his credit. In a letter to the *Birmingham Gazette* of January 27, 1749, Baskerville refutes these rumors, threatens the authors of them with prosecutions at law, and asserts that "the money he owes in the currency [conduct] of his trade, being so little, he can pay it all at sight. His correspondents, on the other hand, on whom he has demands, can every one of them testify that he never sends them a bill unasked for or till he had given them a decent credit."

Next year (1750) he began to make great outlays of moneys in preparing types, presses, and inks. Much of his correspondence has been preserved, but after 1750 it relates almost entirely to his printing and publishing activities, and we learn little about his wealth-producing business in japanned wares. In these letters he frequently complains of meager profits or of losses in printing, yet when he died he was possessed of large sums of money, in addition to his real estate, printing plant, typefoundry, and stock in trade. It is known that he was marketing japanned wares as late as 1771. The presumption is that the latter business continued in a limited way until his death, though no mention of it is made in his will; but neither does he mention his valuable printing business. He seemingly had little pride in the business that made him wealthy, while he was infatuated with Printing, which he says in one of his letters "is the noblest occupation in which a man can engage." After his death his stock in trade of unbound books was sold for £1,100, and the typefoundry was sold for £3,000. The printing plant was sold at auction in 1776. According to the advertisement it consisted

of "four accurate improved printing presses, several large fonts of types, cases, frames, screw chases and every other useful apparatus in that branch of trade." It was sold in lots, but we have no record of the proceeds of the sale.

It would be interesting to know what studies or persons influenced this successful manufacturer to devote his life to fine printing, but we have no record to guide us, and must resort to surmises. We do not know with whom Baskerville associated prior to 1750. In Baskerville's time Birmingham was a good book market, and two of its booksellers, Hutton and Wollaston, became famous. William Caslon, then a famous and prosperous typefounder, was born near Birmingham and probably learned his trade of engraver of gun locks there, with John Wilks, whose work had brought him a wide and good reputation. The Caslons and their connections were well known in Birmingham, where one of them, George Anderton, a copperplate engraver, "attempted typefounding" about 1750, with Samuel Caslon, a type mold maker, brother of the great William. Doubtless Baskerville was aware of William Caslon's success and, being a letterer and engraver himself, he would be interested in Anderton's efforts in type-making. Anderton ceased typemaking about 1753, four years before Baskerville issued his first book, and probably Baskerville took over his little plant. In various letters Baskerville relates his difficulties in making presses and inks, but never alludes to typecasting appliances. He mentions the cutting of type punches, and if he had been creating a typefoundry we think he would have mentioned the fact. If he acquired Anderton's plant, he probably took the workmen with it. Baskerville's own work with types was confined to designing the characters; the cutting of the punches was done by John Handy. Another of his workmen was William Martin, who became an exceptionally good letter punch cutter and typefounder. His foreman of printing was Robert Martin, who became a master printer. A younger Martin made the inks, and in time became a prosperous printing ink manufacturer in Birmingham. These were all Birmingham men.

The biographers of Baskerville seem to believe that in seven years he solved the mysteries of printing, typemaking, pressmaking and inkmaking, and made all his apparatus with the aid of artisans whom he had to instruct. This was as unnecessary as it was impossible. He was the master spirit; his the conception of an ideal and perseverance toward his ideal; but, doubtless, he learned much, if not all, of the methods by which his ideal was to be attained from his assistants. Great artists are not heaven born; they acquire their reputations by working harder and learning more than others.

Baskerville's plan included publishing. He had no literary ability, but was a well read man, of progressive ideas, associating with a distinguished group of learned men who resided in or near Birmingham. Among these were Shenstone, poet, born in the same village with William Caslon; Erasmus Darwin, poet naturalist, and grandfather of the illustrious Charles Darwin; Dr. Parr, an eminent Latinist; Wedgwood, inventor of Wedgwood ware and first inventor of photography; Sir Joseph Banks and others whose names are now admitted to encyclopedias. The publisher Dodsley, of London, was drawn to Birmingham to meet the authors in this group, and thus Baskerville found a publisher to introduce his books to the reading public. From 1750 to 1757 Baskerville kept Dodsley advised of his patient preparations for printing in letters which have been preserved, some of them in the Typographic Library in Jersey City. Without these letters our knowledge of Baskerville's work would be scant indeed. They convince us of the enthusiasm and thoroughness of our printer, as witness these excerpts:

(1752). To remove in some measure your impatience I have sent you an impression of fourteen punches of the two-line great primer. * * * I can't forbear saying they please me, as I can make nothing more correct, nor shall you see anything of mine much less so. * * * This day we have resolutely

set about fifteen of the same sized italic capitals, which will not be at all inferior to the roman. * * * The press is slowly creeping toward perfection. * * * We are now about the figures, which are in a good forwardness, and changing a few of those letters we concluded (to soon to be) finished. My next care will be to strike the punches into copper and justify them with all the care and skill I am master of. * * * I have with great pains justified the plate for the platen and stone [the beds of hand presses were of marble in those days] on which it falls, so that they are as perfect planes as it will ever be in my power to procure; for instance, if you rest one end of the plate on the stone, and let the other end fall the height of an inch, it falls as soft as if you dropped it on feathers or several folds of silk; and when you raise it, you manifestly feel it suck (if you'll excuse so unphilosophical a term); wet the plate and stone, and either would support the other with (I believe) 500 pounds weight added to it, if held perpendicularly. To as perfect a plane will I endeavor to bring the faces of the types, if I have time; nor do I despair of better ink and printing (the character [type face] must speak for itself) than has hitherto been seen.

(1754). I have put the last hand to my great primer and have corrected fourteen letters in the specimen you were so kind to approve, and have made good progress in the English, and have formed a new alphabet of two-line double pica and two-line small pica capitals for titles, not one of which I can mend with a wish, as they come up to the most perfect idea I have of letters.

Baskerville's eulogists base his claim to celebrity chiefly upon his types, which are undoubtedly good, but are inferior, we think, to those of Caslon, and of Alexander Wilson of Glasgow, who began as a typefounder in 1742, and excelled Caslon. Baskerville types are a variation of the kind now called old style. The variations are not radical, and were, we think, the result of his amateurishness, though they are not displeasing. If Baskerville's types had been printed under the prevailing bad conditions, they would have excited no special comment, and would have escaped the criticism that they were too sharp in the minor lines, because bad presswork would have thickened all the lines. As we shall see later on, it was Baskerville's ability to present on paper a very close reproduction of his design, unmarred by bad ink and excessive impression, that gave his types their superior brilliancy. In those days his printing had about the same effect upon his adverse critics that the printing of Caslon types on coated paper has upon the judicious printers of our own time. The reading public was used to rough and muddy effects, and while Baskerville's glossy pages and clean cut impressions charmed progressive critics, they annoyed the conservatives, who predicted the ruin of the eyes of those who read Baskerville books.

Baskerville did not make paper, though it is often said that he did. He had access to a paper mill, and either carried on experiments therein or induced others to do so. Papers were then all hand made from rags. Baskerville invented a woven wire mold which gave a closer texture and smoother surface to the paper than was obtainable on the molds then in use. The papers in use before Baskerville's invention were similar to those we now call "laid." Baskerville was the inventor of "wove" papers, called *papier velin* (vellum paper) in France. Much of his fame is traceable to his improved paper, on which he was able to get a better impression with less dampening than was possible on the papers then in the market. Baskerville seems to have had some control of his "wove" paper. He sold it for general writing purposes, and anticipated the papeterie industry by putting some of it up in small boxes for social correspondence purposes, printing borders on the sheets. Its smoother surface recommended it to penmen.

At the time Baskerville began to print there was only one superior printing house in Great Britain, that of the brothers Robert and Andrew Foulis (pronounced Fowls), of Glasgow. What influence (if any) their good work had upon Baskerville we do not know. The elder brother, Robert, while carrying on his trade as a barber and wigmaker, had entered himself as a student in Glasgow University. He and his brother Andrew attained a high degree of scholarship. They ventured into the bookselling and publishing field with marked success, and in 1742 established a printing house, using the excellent types of Alexander Wilson. Their type composition is well spaced and well placed on the paper, and evidently patterned

after the best French printing of earlier centuries. The papers and inks used by the Foulises were always good, and their impressions clear, clean and bright. Baskerville, we may suppose, would have studied this work, so superior to any other of that period.

The reader, we hope, will now understand the various steps which Baskerville had taken in pursuit of his ideal. In 1757 he issued his first book, long delayed, the works of Virgil in Latin: "Publii Virgillii Maronis, Bucolica, Georgica et Aeneis, Birminghamiae, typis Johannis Baskerville." He had twice issued proposals, with specimen pages, for printing the Virgil in 1754. The Virgil was a pronounced success, and soon all the book lovers of Great Britain were discussing it, as well they might, for it presented a new style of printing, truly modern, the forerunner of our smoother printing which has culminated in our use of super calendered and coated papers. The types stood forth on the paper in brilliant blackness, the minor lines of each letter sharper than had ever before been seen, except from copperplates. Adverse critics asserted that this sharpness of the types wearied the eyes; they professed to prefer the muddy, dull, sunken impressions common to those times. Baskerville's printing was really a triumph of presswork, and would have been even more effective if the types of Wilson had been used by him instead of his own. Baskerville's wove paper permitted his types to appear more nearly as they actually were in the metal than was possible with laid papers. Slightly and carefully dampening the sheets, he printed them on presses which gave a truer impression than could be obtained from the ordinary presses of commerce at that time. As the sheets were printed he placed them between heated metal plates and pressed them, taking out the roughnesses caused by the impression, adding a gloss to the surface of the paper and also adding brilliancy to the ink, which he had made with great care. As we have said, it was a new kind of printing, and in course of time Bodoni in Italy and the Didots in France and Bulmer in England all became famous by following Baskerville's methods.

In 1758 Baskerville issued Milton's "Paradise Lost" and "Paradise Regained" in two volumes, each with a second large paper edition, having issued proposals and specimen pages in 1757, besides a broadside specimen of his types. In 1759 the Miltons had been sold, and he issued another large paper edition, and a smaller paper edition of each in 1760. Milton at no time has been a popular author; we infer then that the popularity of Baskerville's Miltons in book loving circles throughout Great Britain and the Continent is to be credited to the superiority of the printing. Until his death in 1775 Baskerville brought out about eighty publications, including a Bible, proposals for publishing books and type specimens. He designed and cut a font of Greek types for Oxford University, the matrices of which are still in existence. He procured the privilege of printing the Bible and the Book of Common Prayer from the University of Cambridge, receiving the designation of Printer to the University, but doing the work in Birmingham. He sold his Bible in parts.

Although Baskerville enjoyed an extraordinary celebrity, his letters are full of complaint of the smallness of his profits in printing. As early as 1762 he had the wish to sell his typefoundry complete to the French government. At that time he wrote that he was heartily tired of printing and "repent I ever attempted." He suggested that, as the British parliament had given a handsome premium for a quack medicine, it should vote him a sum of money as a reward for his improvements in printing. Writing to Franklin in 1767 he says, "after having obtained the reputation of excelling in the most useful art known to mankind, of which I have your testimony, is it not to the last degree provoking that I can not even get bread by it? I must starve, had I no other dependence." He complained truly that his works had been received with more

honor abroad than in his own country. He did not succeed in selling his typefoundry, for which he asked £8,000. He was active in printing to the end, and as we read his letters we feel that his complaints were caused by the arduousness and vexations of the work rather than by poor financial results, as he remained a wealthy man to the end.

A year after Baskerville's death in 1775 his printing plant was dispersed, but his widow, Sarah, continued the typefoundry, selling types to various printers. Her advertisements while praising the "peculiar beauty" of the types, also dilate upon "the extraordinary hardness and durability of the types above all others," in approved typefounder's parlance. In 1779 she sold the punches, matrices and typefoundry apparatus to the Société Litteraire Typographique, established at Kehl in France, where was issued in 1780 "Proposals for Printing the Works of Voltaire with the Types of Baskerville." Many books were printed in Kehl in the Baskerville types down to 1810. Early in the nineteenth century the types were offered for sale at the "Dépôt des Caractères des Baskerville" in Paris, as appears from a broadside, believed to be unique, now in the possession of D. B. Updike, of the Merrymount Press, in Boston.

Baskerville's books have never ceased to hold their prestige among collectors of fine books. This permanent interest is due largely to their merit and also in a great measure to the persistency with which Baskerville's adventure in fine printing is lauded in our literature.

"MY BUSINESS IS DIFFERENT"

Businesses are like the animals in the zoo — some are evidently common, such as the wolf or bear or deer; and some are odd, such as the giraffe or beaver or duck billed platypus. But all of them alike — common and odd — are included in the science of zoölogy.

There is not one animal in the world nor one single plant or stone or tree or mineral that is outside of science. Not one is "different." Neither is there one single trade or industry in the world that is outside of efficiency. Not one is "different."

I have studied eighty-seven different businesses in England and a still larger number in Canada and the States and I have not yet found one that is unique.

Generally, I have found that the more a business is regarded as unique the less efficient it is. This is what might be expected. The more a man thinks he is unique, the less teachable he is and the less he is likely to improve and develop his business.

Many a man says, "I am a Robinson Crusoe. I stand alone. I can not be studied. I can not be taught. I can not be improved. I am outside science, efficiency and knowledge. My business is a miracle. No one can deal with it but *me*."

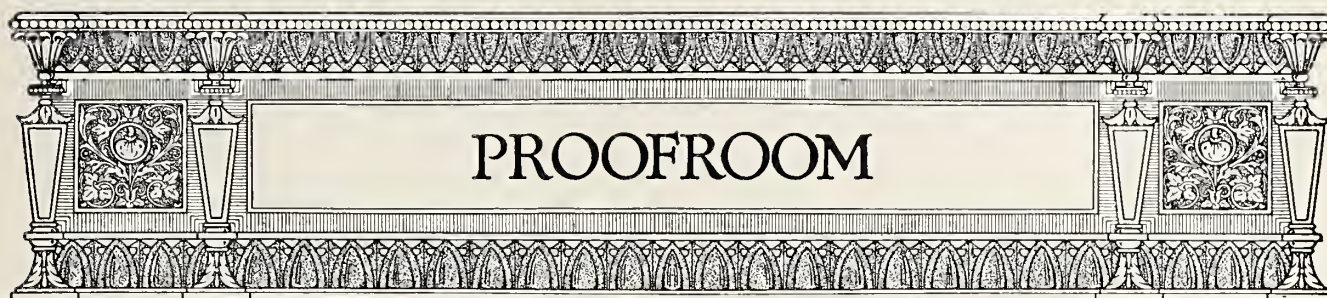
Many a man talks like this to his wife and his relatives and they, being in the family, give him a certain amount of applause. A few men talk like this to their friends until their friends are fed up with it and flee at the sight of them.

The truth is that such talk is all childish nonsense. It is not true in any case. It is generally either genuine self delusion or common swank.

All businesses are fundamentally the same. All factories deal with men, materials and machinery. All shops deal with the public. Every sale has four elements and no more.

In every business in the world the object is the same — net profit. In every business there is waste and delay and planlessness and preventable loss.

In every business it is better to study than to guess — it is better to learn than to sneer — it is better to be teachable than to be omniscient — it is better to improve than to boast. No one is "different" — we are all just common little people with common little trades.— *The Chair Man*.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Rev. Mr. Brown

C. L. E., Mount Airy, North Carolina, asks: "Will you please tell me whether it is better to say 'Rev. Brown' or 'Rev. Mr. Brown'? We have been criticized for saying 'Rev. Brown' after the initials had been used in a preceding paragraph. Should the proofreader have inserted 'Mr.'?"

Answer.—It is far better to say in all cases "the Rev. Mr. or Dr. Brown." But it is quite common, especially in the South and West, to omit Mr. or Dr. The proper one to make it right is the writer or editor. If the writer does not write correctly, some one should correct the copy. If this is not done, the proofreader should leave it as found. The proofreader may not know whether the name should have Mr. or Dr., and is more justifiable in following copy than in guessing.

Excellence and Excellency

O. P., Cambridge, Massachusetts, writes: "Is the use of excellency in sentences like the following correct? 'George received the prize for excellency in composition and delivery.' I have an impression it may not be exactly incorrect, but now going out of use."

Answer.—The word is used correctly, though not in the most advisable way for present usage. Most good writers now would say excellence. All present dictionaries treat the two words as equally good with the same meaning, except that they all give the preference to excellence for this use by giving it the full definition in this sense, and prefer excellency for the other sense by similar treatment. Such is the present standing of these two words that the proofreader should not attempt to discriminate, but should leave it as written. A proofreader may well enough query to the author the substitution of excellency if he is working where queries are properly acceptable, but some authors are always offended by queries, and the easiest and safest way in such cases is to follow copy, and leave the responsibility where it properly belongs. Of course I do not mean this remark to apply when the copy contains an actual error that is not open to defense. A proofreader should correct an indefensible error which occurs in copy, but he must know that it is an actual error, not something that the writer really chooses and may demand.

Division of a Word

E. L. and W. C., Everett, Washington, write: "To decide an argument and a wager, will you please answer the following question: Is the division of the word Czechoslovak, as made in the enclosed newspaper clipping [Czech-oslovak], a proper or an improper division? It is assumed and agreed by both parties that Czechoslovak is one word, not a hyphenated word. It is further agreed that the question is to be decided, not on style or individual preference, but on the basis of standard rules of the syllabic division of words—whether the division as made is correct or permissible or not."

Answer.—This was accompanied by an argument in favor and one against, both showing much fallacious reasoning. A

so-called rule to divide between the elements of a compound word is misunderstood on both sides. Czechoslovak is a compound of Czech and Slovak with an o inserted between them. Being made one word does not prevent its being a compound word. But no rule is needed to inform one that a compound word may be divided between the elements. If a rule is necessary for this, the properly applicable one is that the better division keeps a single-letter syllable with the first part of the word. If the compositor or operator finds it easier in this word or any other not to include the single letter in the first line, the proofreader should not mark a change; but the operator does better work if he divides Czechoslovak. The correctness of the division is not important enough to call for any resetting if it is divided after any syllable, as Czech-oslo-va-ki-a, save that of course no one would turn over the single letter at the end. As said before, there is no word Czechoslovak, which one contender refers to thus: "The word Czechoslovak is divisible Czech-o (see ech-o)." The word is Czech and the o is an interpolation for euphony. Such words as echo are not divisible, although the last letter is a syllable. To sum up, Czechoslovak is best divided between Czechoslovak and Slovak, but Czechoslovak is not objectionable enough to call for correction unless the writer or some one in authority is particular enough to order it.

The Historic Present Criticized

G. F., New York, writes: "Every day we read in the New York newspapers, 'John Doe Dies,' 'Richard Roe Dies,' etc. Now, as a matter of fact, they don't die. They are as dead as a door-nail, or, to use a phrase of Charles Dickens, 'as dead as a coffin-nail,' than which there is nothing more dead. Why not say he is dead? After a man dies he is dead, and the latest news about him is that he *is* dead. When a man dies, however, he is not necessarily dead; for there are many people dying of consumption and other lingering diseases and it might be perfectly proper to say that he or she 'dies,' and yet they may not be dead. Of course, custom makes things right even though they are wrong, and this is how our language becomes distorted and corrupted. In this connection I am reminded of another corrupt term which is quite freely used—'Taken from our midst,' instead of from among us. Some years ago Charles A. Dana took exception to these words, which were contained in a set of resolutions passed by the Union League Club, and he reminded them that 'our midst' was 'our stomach.'"

Answer.—This shows much effort of the mistaken kind which Charles A. Dana meant when he said it was surprising how much trouble men would take to make use of bad English when good English was easy and natural. He said this in objecting to saying that a person is given something when meaning that something is given to a person. Dana said many things about English expression that savored of purism and did not receive general support, but he never tried to squelch such an established and correct use as the one here criticized.

The language is not distorted and corrupted by such sayings as that a man dies when he died before it is said, because the idiom is simply the use of the historic present tense which has been good English always. Such unreason as evidenced in saying that a man is not necessarily dead when he dies will never influence any one's use of language.

The objection to "our midst" in the letter is begun with an expression which Dana condemned much more strongly. "in this connection," with no connection named. What is meant is "in connection with this." Such reasoning never accomplishes anything and people can not be restrained from speaking of things as in their midst, which neither Dana nor any other writer could ever persuade them to understand as meaning in their stomachs. It is certainly better English to say "among us" than "in our midst," but every one who chooses the poorer expression is free to use it, and should be free from carping criticism.

DIFFERENCES IN THE USE OF CAPITALS

BY F. HORACE TEALL



CAPITAL letters were used in early printing with no thought of system beyond personal notions of the importance of words, so that nearly all print was irregularly spotted with a capital to every third or fourth word. The first systematic correction established the use of a capital for each noun, as in German. Of course even this was soon found objectionable, and English grammarians, probably with much help by printers, began to study principles of differentiation which would make capitalization mean something more than a mere sprinkling of unevenness in the line of print. A main line of distinction was then drawn, which still holds, namely that between common and proper nouns, but with uncertainty which has never been removed and probably never will be.

A result of the failure to settle upon a specified practice in detail is shown in early writings endeavoring to fix such practice, but failing to attain a clear and unmistakable effect. Gould Brown was one of the best early grammarians, and he wrote more fully than any other. He made a list of sixteen rules for capitals, followed by about ten thousand words of observations, first published about 1850. One observation was: "The innumerable discrepancies in respect to capitals which to a greater or less extent disgrace the very best editions of our most popular books are a sufficient evidence of the want of better directions on this point. In amending the rules for this purpose I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the critical reader." Another observation said: "On rule 4th, concerning proper names, . . . the application of this principle supposes the learner to be able to distinguish between proper nouns and common appellatives. . . . Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'—Kirkham's Grammar, p. 32. Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." Yet Mr. Brown himself made no attempt to remove any part of the difficulty.

This writing is intended only to note facts of disagreement, not to advocate any special practice as the only right one, although I have strong opinions and am sure that they are in accord with those of our best writers. It would be as difficult to establish unanimity in capitalizing as it has proved to be to secure simplification in spelling. Benjamin Drew wrote in his book "Pens and Types," half a century ago: "The rules are few and easily understood; but as to the 'application

of them' there is some perplexity and much diversity among authors, printers, and proofreaders. Practically, the main difficulty seems to arise from the want of a plain line of demarkation between common nouns and proper nouns." Mr. Drew cites the fact that some people always print Pacific Ocean and others make it Pacific ocean, the first treating the common word as part of a proper name, the others treating it as common. Our print is nearly half and half in this matter now, as it was then.

Mr. Drew says something not so easily proved, which is liable to have a bad effect. "If a printing-office requires the services of but one reader," he says, "he, happy man, can suit himself even though reasonably sure that he will suit nobody else—so various and set are the opinions of men on matters of trifling moment." Preceding this was the remark that capitalization is wholly arbitrary. Proofreaders used to have more freedom of decision than they now have, but never so much as that implies, and capitalization was not then and is not now "wholly" arbitrary, although present divergencies indicate some arbitrariness that might well be eliminated. I mean that a general agreement would be very convenient and worth striving for.

Another writer, Charles H. Cochrane, says: "One thing should be definitely understood, that as we can not invariably capitalize such words as street, alley, river, mountain, and the like, when used as parts of proper names, . . . we must adopt a compromise course, and use reason in capitalizing those parts of names which come on the border line between the extremes." This brings to attention the evident fact that people who use reason are united in treating all the names indicated alike, some of them using capitals and others using no capitals. One New York newspaper, for instance, prints all names of streets, rivers, etc., with the common words capitalized, as Hudson River, Hudson Street, Hudson County, 125th Street. Another paper prints Hudson river, Hudson street, Hudson county, 125th street. Of course on one the common words are considered as parts of the proper names, and on the other they are not so considered. Newspapers are mentioned rather than books because they contain these names more conspicuously. The same kind of difference occurs in papers and books printed in all localities.

A curious variation is the fact that the first paper alluded to above never capitalizes government or state, while the other paper always gives each of these words in certain uses with a capital. Usage is far from settled as to these and various other words, and the people who decide usually think they decide in the best and most sanctioned manner, while those who do the other way are as strongly opinionated in opposition. Most prominent in such dispute is the word State, which is here given with a capital largely because such use for one of the United States is most strongly approved, but strenuously opposed, and mainly because some opponents assert as fact something exactly contrary to fact. An editor ordered that the capital should not be used and said that there was no reason for its use. He was told that Webster's newest dictionary called Mississippi "a State" with the capital, and said that was only an accident. He would not look, but he could not have found the word in that book without a capital when referring to one or all of the United States. And the same practice is shown in the Century and the Standard dictionaries. False statements, especially as to things so clearly evident as this, can never really be worth anything.

Here are instanced only a few of the commonest specimens of variation, but they are enough to show that the matter must be closely considered, without prejudice, if it is ever to be settled so as to give us one standard system. Until this is done responsibility must rest with authors, editors, and publishers, and all that general proofreaders can do is to follow copy or detailed instructions.



COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Those Idle Machines

The idle machines in an overequipped plant constitute a serious problem when it comes to making up the cost figures in the department to which they are assigned. We do not refer to the machines that may be idle for a few days from time to time, nor even to those that are not used for several days or weeks at certain periods of the year owing to seasonal or periodical business, for these are there for that business and it should carry all the cost of preparation for it. The machines of which we are writing are those that are in excess of the general demand of normal business and which could be left idle all or nearly all the time without crippling the plant or overloading the rest of the department.

For instance, take the pressroom with six presses which are only sixty per cent productive. Here we have one-third of the presses potentially idle all the time, as four presses would give nearly sixty-seven per cent productive.

You do not want to throw them out, but they are adding to your hour cost and decreasing the efficiency of your pressroom by the fact that the fixed charges are going on just as though they were in use, and the tendency is to feel that things are dull, which is not conducive to speeding up on those in use. Unless something is done they will not only "eat their heads off," as horsemen used to say, but they will eat the life out of the whole pressroom and make it unprofitable.

But what shall we do with them?

The Standard Cost System proves its flexibility by providing for just such conditions as this. It says to cover these machines up and place an embargo on their use, and to charge the fixed charges on them to the "Machinery Out of Use" account, which becomes part of the general factory overhead and thus distributes over the whole business the expense of owning these machines for future use.

In the case we have instanced, the two presses would be covered up, the belts removed or the motors switched off by removing the fuses, and considered as not belonging to the pressroom. Then the interest, insurance, taxes, rent, and depreciation formerly charged to them would be entered in the "Machinery Out of Use" column. This would reduce the cost of the remaining four presses proportionately and allow their product to be sold just as advantageously as if the pressroom were running full time.

In fact, it would be running full time, as sixty per cent for six presses is 720 hours a month, which would be ninety per cent for the four machines doing the same amount of work at the same speed; but it is altogether probable the four machines would find that they could do the work in eighty-five per cent productive time without a very strenuous effort.

This would result in an actual though small saving in the hour cost, as about twenty per cent of the value of the machines would be taken from the department and only a fraction of it charged in added overhead. If those machines were only

job presses valued at \$600 each, the amount carried to the "Out of Use" column would be about \$240 per year, or three cents per running hour. This is not much for a small run of a few hours, but when we consider the total and that the same rates would apply to the \$4,000 to \$6,000 cylinder press we can see that it is worth while as a principle of economic distribution of cost and a justice to the customer, who should not be asked to pay for something he does not benefit by.

Carried over the whole manufacturing cost with the overhead "Machinery in Reserve" adds but a trifle to the cost of each productive hour and is practically unnoticeable unless too great a proportion of the plant is "reserved."

Wasted Time

One of the biggest drawbacks the printing business has to contend with is the fact that it retains many old ideas so tenaciously and fails to measure up to modern manufacturing exactness in workmanship and system. There was a time when a machinist considered one one-hundredth of an inch as a close fit, but the machinist of today measures in thousandths and ten-thousandths of an inch. Printers have long accepted approximate measurements from the typefounder and from the electrotyper, notwithstanding that they have accurate fitting from the press builders, and spend, or rather waste, a lot of valuable time in making these approximations usable with each other.

When the point system of standardization of type bodies was introduced, there was a temporary awakening and a weak demand for more accurate blocking and trimming of cuts and electrotypes; but it never was pushed to the limit of actually insisting that these things should be accomplished, and the old time wasting kept right on.

The printer had not learned his lesson. He had not sensed the big idea of interlocking standardization of everything used in preparing the form for press. It remained for one of the composing machine companies to force it upon his attention and show him how such accuracy might be attained even without the coöperation of the makers of the illustrations. As a result we now have the choice of several machines for accurately trimming cuts and electros to size and to exact type height. And as soon as the makers realize that the printer is in earnest in his demands we will have a substitute, or rather an improvement, for wood blocking that will retain its exact size. Until we demand it strenuously enough we will have to keep on wasting time to trim and retrim the wood.

Yes, we have wasted myriads of hours in making the parts of the form fit so that it would carry to the press and print, and other millions of hours in the pressroom making ready its inequalities so that it would print acceptably. This, too, will be overcome when we realize the awful waste of holding an expensive machine which should be earning \$5 an hour while we doctor up defects that should not exist in reasonably perfect work turned out by the composing room.

Then, how many, oh, how many wasted hours have been lost in the so called distribution, and how slow we have been to recognize it when one machine after another replaced the hand compositor! We would have been setting and distributing plain matter yet had it not been that composing machines made type or slugs at less cost than distribution, or made type or slugs which were impossible of distribution.

The day is here when even the smallest printer must consider the waste of time in distribution and make ready, and must reduce it to the lowest terms, because the more progressive printers have done so or are preparing to do so.

When printers worked a sixty hour week at low wages time was less valuable and there was less inducement to save it, even if the modern facilities had been available; but time is more valuable now when we are working a forty-eight hour week, which would increase the wage cost per hour about forty per cent at those wages. Then as we consider that the present day wages are practically two and one-half times as great as those paid for the sixty hour week, or four times as much per hour, we can not help seeing the need for economy of time. We can not afford to waste it in non-productive operations, such as justifying ill fitting blocks and finicky make ready of worn type. It may seem a long look back to sixty hours, but then we are still using many of the methods of that period and are piling up the wasted hours.

Is it not time that further standardization of ideas and measurements should take place, that much of the time wasting cut and try methods should be eliminated, and these out of date methods replaced by accurate design, correct workmanship and increased efficiency?

The Extraordinary Costs of the Strike

No one will deny that the strike for a forty-four hour week has caused a lot of extraordinary expense to the printing offices of the United States and Canada and that the result has been an increase in the cost of production — temporary or permanent, according to the way in which printers adjust themselves to the final outcome — whether they grant the demand or win a fight against it.

The question then is who shall pay this extra cost, and how shall it be billed? This is a very important matter to all employing printers and a matter of life and death to those who are financially weak. Consider for a moment, then, the following facts and their application to your own plant:

1. You are in business for the benefit of your customers. Incidentally you earn a living and your capital earns interest by serving them, but the buyers of printing are the ones who receive the most benefit from your existence in business. This may not be the way some of them look at it; and some may sneeringly say, "There are other printers"; but as a whole this is the correct view of the situation.

2. Acting for the benefit of your customers you have either fought the shorter week and increased wage, or you have granted them, as your judgment and business experience indicated was best.

3. If the latter, you will naturally be compelled to pass the increased cost along to your customer, and gently but firmly tell him that it was caused by conditions over which you really had no control.

4. If you fought the change you accumulated certain unusual expenses for the intent of keeping down future costs, which expenses could not be charged to the jobs then going through the plant, but which must accumulate until the return of normal or settled conditions.

5. This extraordinary expense was incurred in an effort to serve the interests of your customers, just as surely as was the increased cost by shorter hours and higher pay of the printer who granted them. How are you going to distribute it fairly to those customers?

No matter which way they acted, few business men will be disposed to dispute the proposition that they were acting for their customers, so that may be considered as granted.

No one who accepted the mandate of the unions and granted the hours and wages which increased costs will deny that the increase should be passed along to the ultimate consumer. Therefore, we may consider this proposition proved.

Then we have those who have done their best to maintain the things that they thought right for their customers and paid out good money and endured extra worry and labor to serve their patrons. That this was done for their customers and should be paid for by them does not seem to admit of argument. But how shall we charge an unknown quantity? Not until the smoke of the battle has cleared away and the injured and disabled are again back in the ranks will we know what it has cost. Then it will be too late to charge it to the work done while the battle was on.

Here is one solution of the problem of distributing the extraordinary strike expense which seems to be fair to all concerned and is practicable:

Open an account in the ledger headed "Extraordinary Strike Expense," and charge to it all the numerous costs that are unusual during the strike period and which are not sufficiently identified with any job to be carried to its cost sheet. Hold this account open until the return of normal conditions, and then add up the total. The amount will surprise you, but that is not the point that we are driving at. When the debit side of this account is complete and has been closed, figure its relation to your annual business volume in a normal year. For instance, if your strike cost is \$5,000 and your annual business \$100,000 it will be five per cent of your total business.

Now this account is not to be charged to profit and loss and thus absorbed into the general expense of the business, as most bookkeepers would do, but the credit side is to be kept open until it is balanced by the method suggested below.

In making up the cost sheets of each individual job total all the items of cost, add the usual profit so as to get the normal selling price, and then add an item "For Extraordinary Strike Expense" and charge it with five per cent of the previously ascertained total price. This will make a total no higher than if you had given shorter hours and higher wages, and in most cases it will be less.

Here is the crux of the whole matter. When entering the credits on the ledger carry this five per cent to the account headed "Extraordinary Strike Expense" on the credit side, and see that the money is really put aside to replace that used for those expenses. By the end of the year the whole amount of the extra expense will have been wiped out without any difficulty and will have been paid by those for whom it was really incurred. Should the amount seem to be too large to recover in one year, or should the percentage seem too high, the collection can be spread over a longer period of time, but it is our opinion that one year is the proper period on which to figure the recovery of the amount. When the account has been balanced it can be closed and forgotten.

But that is not all. Here is something that will do more to prevent a recurrence of the trouble than anything else we have heard or seen suggested, even strike insurance. Keep right on adding that percentage and putting aside the amount thus achieved and allow it to accumulate a reserve for meeting similar conditions in the future. You can make the reserve as large as you like, but it should not be less than the cost to you of the present experience and should be invested in interest bearing quickly convertible securities to prevent its being used for current expenses.

This would prove the most profitable strike insurance that you could possibly have. It might not prevent strikes, but it would certainly prevent the uncomfortable strain through which many have gone at this time.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

To Varnish or Paraffin a Card

An Ohio printing concern submits a varnished card, and asks how to coat cards with varnish or paraffin.

Answer.—Two different methods are used: To varnish, you will require a varnishing machine. To coat printed sheets with paraffin, a special machine is made. There is no dipping operation which you can safely use.

Four Color Ben Day Plate

Amos C. Chapel, manager of printing department of Smith, Kline & French Company, Philadelphia, Pennsylvania, submits a specimen of four color work from Ben Day plates. The colors used are yellow, red, blue and black. By the skilful use of the Ben Day screens numerous delicate tints and colors are secured, rivaling a lithographic production in many more workings. The design is printed for use as a game board and is machine varnished. The work is of unusual merit and reflects credit on the skill of the artist who arranged the plates and on the cylinder pressman who executed the work.

Packing Pulls Out From Clamps

A Wisconsin printer describes how the packing pulls out from clamps on his cylinder press. He desires to know the remedy.

Answer.—This condition suggests overpacking of the cylinder. When you have a heavy form on the press, turn cylinder around on bed bearers, which should be clean, and on each one should be a narrow strip of French folio. When the cylinder is in this position the strips should be held firmly by pressure from cylinder bearers. If they are not held firmly it indicates that you should pull down the cylinder harder on bearers and then remove some of the tympan. Repeat test after each change of adjustment until the strips are held firmly with proper amount of tympan, then it should not draw out. Do not make the change while the press is standing on impression.

Halftone Printing on Bond Paper

An excellent example of high class presswork on bond paper is a broadside issued by Bradner, Smith & Co., Chicago, entitled "Halftone Printing on Lakeside Bond." This double folio sheet is printed in three colors. Of special interest to the pressman are the clean, legibly printed halftones in bond paper black ink. These plates show a variety of subjects, some with solid backgrounds which do not show even a white dot in the dark areas, and are contiguous to high lights and middle tones which are not filled up. We quote from the broadside: "The following suggestions are offered as helps in printing on Lakeside bond: Make the halftones no finer than 133 line screen—120 line screen is recommended. In making halftones select subjects with blocks of contrasting color, as they give clearer results than blended effects. Prepare tympan for cylinder press as follows: Sheets 1 and 2 of hard tympan manila; sheets 3 and 4 of heavy print or

machine finished book; sheet 5, hard tympan manila; sheet 6, light rubber sheeting; sheet 7, hard tympan manila. Place two sheets of the stock to be used on the job between sheets 2 and 3. Place another between sheets 4 and 5. Tighten up tympan. Level up cuts by underlaying. Be sure they are not more than type high. Make your regular overlay and halftone overlay. Give all solids extra heavy overlay. Take an impression on the top sheet. Stab for positions for regular overlay and halftone overlay. Remove the sheets of stock placed between sheets 2 and 3, replacing them with the regular overlay. Remove the sheet placed between sheets 4 and 5, and replace with the halftone overlay. Make spot sheet and place over sheet No. 5." Skeptical pressmen will do well to send for one of these folders and acquaint themselves with practices which they will eventually be called upon to perform, that is, printing halftones on bond paper.

Printing on Hotel Napkins

A concern accepted the unique job of printing the name of a prominent restaurant on napkins and tablecloths. By using a special plate made of hard rubber and india ink the work was completed. The company was asked to apply the same design to table glasses, but as this was a line with which typographic efforts are not ordinarily associated the order was declined. For the benefit of those who might wish to undertake such a job, it can be done with a hand stamp of rubber, the etching fluid being hydrofluoric acid. As the acid does not attack the rubber it may be applied from a hand stamp, which may receive its supply from a rubber pad. The glass is laid on its side and the rubber pad is applied by giving the glass a rotating motion away from the operator. The work should be carried on in the open air or where an electric fan blows away the fumes of the fluid, which are dangerous to health when inhaled.

Paneling on a Job Press

Edwin H. Farr, of *The Whiting Call*, Whiting, Indiana, sends an interesting account of how he does paneling on a job press. "I was interested in reading about paneling in your May number. My paneling is done on a Pearl 9 by 14 press, with less strain on the machine than that required for an ordinary business card. A piece of light weight pressboard is cut to the size of the panel required, being careful to preserve the edges of the material on both cutout and stock. The frame part is then glued to a block high enough to bring it to type height. Locking this in the chase, the cut out part is covered with glue on one side and inserted in the place it was cut from, glue side out. A slow impression held on the squeeze to allow the glue to take hold of the tympan gives the register. A trial impression or two on the stock will reveal any further trimming of edges that may appear to be necessary, when both parts may be covered with a light, strong paper well pasted in, the guides set and any number of impressions made without visible injury to the setup."

Form Rollers May Not Be Set Properly

A Missouri publisher sends a copy of his paper. It is a fairly well printed publication, but the legibility of large lines is impaired somewhat, due, we assume, to the condition of the rollers or to the way they are set.

Answer.—From the appearances, we judge that possibly your form rollers are not set correctly, and it is also possible that they are not in the best condition. To set them, loosen the sockets and run the press until the form is under all form rollers. Move sockets so that the rollers do not touch iron vibrator. Observe if end of roller is touching bottom of its place in socket on each end of each roller. Tighten socket screw. Now press roller tight against iron vibrator, and tighten socket in position. Then operate the press and observe if the rollers have good contact with the vibrator, as they should. Compare sheets printed before and after operation to see if any change has resulted.

An All Purpose Ink

A Kansas printing house manager asks for an all around black ink that will work on any stock without offset and which can be used on quick delivery jobs. He also wants an ink for school catalogue.

Answer.—The ink for the school catalogue can be furnished by your ink dealer. In ordering, submit a specimen of the stock and state that you desire a quick drier, or otherwise, as the case may be. There are some misconceptions regarding printing ink. An ink that is used on ledger paper, bond paper or similar grades of flat stock should be stiff and may carry driers, but to attempt to use this ink on an S. & S. C. book or an enameled stock would cause trouble. A pressman should be provided with a number of grades of black ink, from cheap news to the best bond paper black. We do not know of an all around ink that will work well on every grade of stock and dry without offsetting when used too heavily. We doubt if there is such a brand. The use of inks must be guided wholly by the judgment of the pressman.

Distributor Rollers Wear Unduly

A Colorado printer writes: "Can you tell me the causes, other than the cores being untrue, for distributing rollers on a two revolution cylinder press wearing off in ridges on the distributing plate? I have spent considerable time readjusting them and am at a loss to know what the trouble is. Also what is the best grade of paper for draw sheets on cylinder presses for fine halftone printing?"

Answer.—If your rollers are set correctly and they revolve rapidly after the inking plate leaves them you may prevent your trouble by an old method. Cut a piece of thin leather belting and place it in the bottom of each socket of the distributor rollers which are being worn. The leather will act as a brake. Readjust sockets so that the roller has contact with the plate. If there is no other complication you will undoubtedly have no further difficulty. The pieces of leather should have ears extending on each side so as to prevent their moving in the sockets as the roller rotates. Smooth manila especially made for top sheets may be secured in rolls of varying widths from your paper dealer.

Obscure Print Revealed by Heat or Moisture

A novelty printer submits a card printed in light blue ink showing a halftone picture of a man. By applying heat or moisture to this impression the man's face disappears and a young woman's appears. The latter picture is in brown, but it is apparently not an ink. The chemical change was brought about by the heat or moisture, as the case may have been. We are asked to supply a formula for the ink that remains hidden until a lighted match is applied to the back of the

card, but we are unable to state who makes this particular ink or solution to produce the desired effect. We suggest that a trial be given to common milk, which will turn brown by heat; it will not, however, be affected visibly by moisture. A number of years ago novelty advertising cards were used on which a weather vane was printed. The changes of weather were supposed to be noted by the vane's assuming a different color on approach of damp weather and again changing when dryer weather followed. Chemists have identified a number of mediums which are affected by heat and by moisture, by acids and by alkalis, but we do not know of any ink manufacturer who has taken advantage of this knowledge to produce changeable inks. If any of our readers know of any such inks we shall be glad to have them advise us so that we may pass the information on to our inquirer.

ANNUAL CONVENTION OF AMERICAN PHOTOENGRAVERS' ASSOCIATION

The twenty-fifth annual convention of the American Photoengravers' Association was held at Buffalo, New York, June 23, 24 and 25. About four hundred engravers were present at the sessions, which were held in the LaFayette Hotel.

Adolph Schuetz, of the Sterling Engraving Company, Incorporated, of New York, was again elected president. The other officers elected are: First vice president, Charles A. Stinson, Philadelphia; second vice president, Henry Petrant, Milwaukee; secretary treasurer, J. C. Bragdon, Pittsburgh. Executive Committee: Victor W. Hurst, Rochester; V. C. Everton, Detroit; F. W. Gage, Battle Creek; J. J. McGrath, Chicago; T. P. Thornton, Dallas. Louis Flader, Chicago, commissioner.

The program opened with the reading of the annual message by President Schuetz. The chief topic of the message was the labor situation. In part Mr. Schuetz said: "Labor in many instances has been arrogant and unreasonable, sometimes threatening to assume control of the industry. This has not made for progress. I have no sympathy for certain phases of the so called open shop movement which seek to destroy unionism by discriminating in the sale of its products. There are some who for selfish ends seek to engender class hatred and strife by masking under such names as the 'American plan' or the 'square deal.' If there is to be a fight, let it be a fair fight.

"The readjustment taking place in trade, currency and prices is restoring us to sounder and healthier business conditions. Labor is called upon to do its share in making industry more adequately serve the needs of the times. Whether this will take the form of lower wages, longer hours or more intelligent and effective coöperation in carrying on the processes of production, is yet to be determined. The general attitude of labor at this time I believe to be a basis for encouragement."

Charles A. Stinson, first vice president and member of the Executive Committee, gave his report on a meeting of that body with a similar committee from the International Photoengravers' Union. Mr. Stinson said that while no conclusions had been reached, each side had been given the opportunity for a broader point of view, which might otherwise have been biased. He expressed doubts as to whether the results of these meetings warranted their continuance.

Commissioner Louis Flader recommended organized research work to develop the industry, the adoption of a standard cost finding system, protection of members from unfair competition, perfection of local organizations, and preparation of statistical data dealing with the various elements of the photoengraving business.

The report of the secretary treasurer showed a cash balance of \$14,099. The dues for the coming year have been doubled, in order to raise a fund for a publicity campaign.

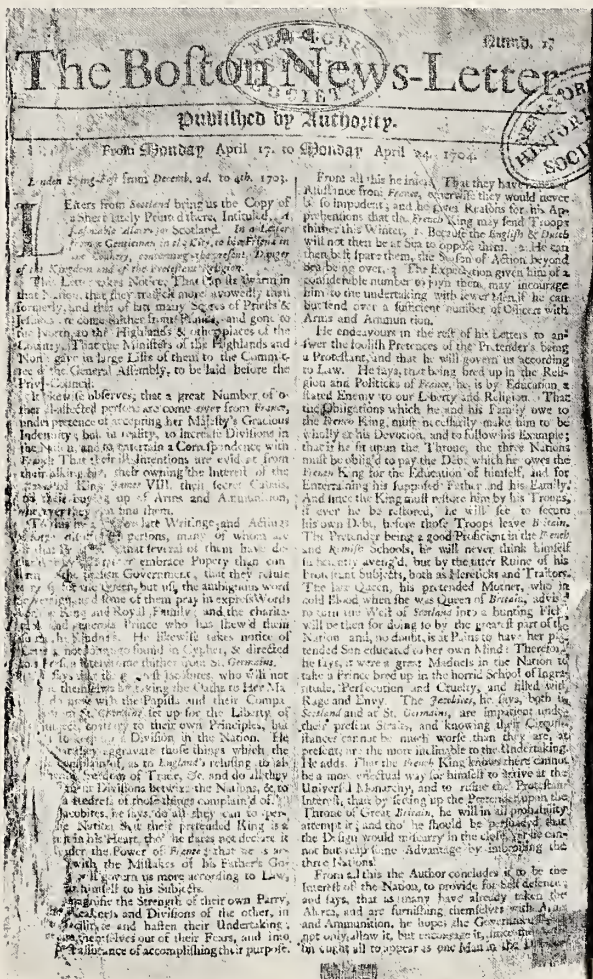
PIONEERS IN PRINTING

BY ARTHUR PEMBERTON



IGHT and day great waves of the spring tides are pouring in at Plymouth; brown sands are buffeted, shifted and refigured; the rock stands as of yore with a sea wall as warder—yet time, storm, and changing shores have dealt lightly with the town. This ancient nook of a nation has become its cornerstone, filled with memories, traditions, gospel lore and literature (for even the Indians "attempted education"). All was due to accident, or nature; the sheltering arm of Cape Cod beckoned the Mayflower's skipper to the rude coast and this, together with an error in his course, kept the little band from Virginia.

It is still said, "None but a hardy and practically expelled race would have stuck to New England. They were the right sort of people—had somewhat soured on themselves, and maybe rather liked the Massachusetts weather." A much better sentiment, however, was distilled by the brilliant Choate



First page of *The Boston News-Letter*, reproduced from a photograph loaned by courtesy of The Mentor Association, New York. The copy from which the photograph was made is in the possession of the New York Historical Society.

into a well remembered epigram, "They sailed for the Western Wilderness, but packed their portmanteaus for Heaven."* In the face of hardship, to make their community so successful, they must have had great foresight and strong prescience that they were to be fathers of a State; many truly possessed "patience and faith and a vision." By 1627 they were a power to be reckoned with; many a richly laden ship had gone back

to England—it needed but a few more years for redemption of their mortgage obligations.

The mayflower (arbutus) and bayberry wax for candles ("sweetness and light" in marked combination) still grow in profusion on the cape—valuable offsets to the prevailing cod-fish and east wind, though one of these paid debts, and the other wafted occasional venturers to shore. Hostile chiefs became helpful—the making of hominy, mingling of succo-

of our Gracious Sovereign the Queen, and her just Right and Title to the Crown, against the Bloody Deceits of Papists and Jacobites.
 Union. No. 27. A Speech was made by a Member of Parliament (acting forth the gentleman) before the House of Commons, touching the petition of the Protestants of the County of Warwick, who were beginning to form themselves into Bodies, and to plunder the Protestants of their Arms and Ammunition. And that the petitioners were held in a Concoction with those in England, and were not out of hopes of restoring the pretended Prince of Wales.
 There's no doubt but there is a design among the Papists to do mischief, and it may be justly said they have begun already. For Letters yesterday say that a Body of Papists had got together in the County of Warwick, had marched in a hostile manner through several Towns, particularly stealing and had plundered and Ammunition they carried, and killed one Captain, a Protestant, for appearing as a Witness in the first Court of Claims against one Tedy O'Quin, an Irish Papist. It's said there are several more little Parties of Papists in that County, which put the Protestants in a mighty Contemperation.

London Gazette December 16. to 10th. 1703.

Wednesday, December 17.

Her Majesty came this day to the House of Peers, attended with the usual solemnity, and being seated on the Throne in Her Royal Robes, Sir David Milner Gentelman Usher of the Black Rod, was sent with a Message to the House of Commons, requiring their attendance in the House of Peers, which they came (single) And Her Majesty was pleased to give the Royal Assent to an Act for Granting an Aid to Her Majesty by a sum of Ten, to be raised in the Year One thousand five hundred and four.

After which Her Majesty made the following most Gracious Speech to both Houses.

My Lords and Gentlemen,

I think it proper upon this Occasion to acquaint you, that I have had Unquestionable Informations of very ill Practices and Designs carried on in Scotland by Emigrants from France, which might have proved extremely Dangerous to the Peace of this Kingdom, as you will see by the Particulars, which shall be laid before you as soon as the several Informations relating to this Matter can be fully perfected, and made public without Prejudice to the same. I make no Doubt, but by this Satisfaction I shall be able to give you the Reason for our Security, as will Effectually prevent any ill Consequences from those Practices and Designs.

Gentlemen of the House of Commons,

I am very sensible of your great Readiness and Affection for the Publick Service, by presenting an Bill early in the Session with a considerable Part of your Supplies I depend entirely upon your Continuing with the same Zeal to dispatch the Remainder of them; that some may be prepared to give the special Assistance to our Allies, and to defeat the malicious Designs of our Enemies; who cannot be more industrious to contrive the Ruine of this Kingdom, and of the Protestant Religion, than I shall always be diligent and careful both for their present Preservation, and for their future Security.
 Boston, April 18. Arrived Capt. S. from Jamaica about a Week's Passage, says, they continue there very Sickly. Mr. Nathaniel Oliver, a principal Merchant of this place died April 17. 1704 was delately inter'd April 18. 1704.
 by, on, Printed by B. Green. Sold by Nicholas Bown, at his Shop near the Old Meeting.

The Honourable Col. Nathaniel Byfield Esq. is Com-

missioned Judge of the Admiralty for the Provinces of

Massachusetts, New Hampshire and Rhode Island. And

Thomas Warren Esq. Judge-Deputy for the Colony of

Massachusetts-Bay.

The 20. The Rd. Mr. Andrew Prescott, an Excellent

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Capt. Tawell has taken Five Prizes off of

Carrioles, one of which is come in to Rhode-

Island, mostly Laden with Goods, Tobacco, &c.

She is a Comelike Trader, as all the

rest were. One of the five was, one Lavinia

a French-man, a Sloop of 8 Guns & 8 Patrons

20's, 76 Men, Fought him Board and Board

three Glasses. Captain Lavinia was killed,

and 20 of his Men killed & wounded. Capt.

Tawell wounded thro' the Body, and five

of his men, but none killed, he had but 40

Fighting Men, when he took Lavinia.

The 18 Current, came in a Sloop to this

Port from Virginia, the Master informs that

four French Privateers, which he judged to

be a French Privateer, and that there was

two other Vessels in her Company, which he

was to be her Prize. When upon his Honour

being concerned for the Publick Weal and Safety

of Her Majesty's good Subjects, immediately

gave the great Order to the Master of the

Drum to beat for Volunteers, under the Command

of Capt. Lavinia, and in 4 or four hours time

and Man d a Brigantine, with 70 sick young

well Arm'd, who sail'd the following Night, re-

turned full Evening, and gave his Honour ac-

count that they found the aforesaid Ship, with

one other, and a Ketch at Tawell's Cove, where

all Fitting Vessels belonging to Mr. Lavinia for

who were Fitting off of Block-Island, one of

was a French built Ship, with a Top-sail, which

gave the great suspicion that they were French

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Another page of *The Boston News-Letter*.

tash, tanning of skins (after the venison had vanished), dyeing, use of the sweat bath in sickness, scouting in warfare, the pow-wow or town meeting, were learned from the natives.

Brewster, older than the rest, was a real "father of printing." He had put out tracts, in their tarrying at Scrooby, and was once imprisoned as an inciter to rebellion. After they had reached Leyden, with English help he established a fairly equipped plant; there are still on exhibition works of his with the Leyden 1618 imprint. Bradford in his Journal relates: "He had means to set up printing (at Leyden) by the help of some friends, and so had employment enough, and . . . they might have had more then they could doe." Winslow, called "a scholler and a printer too," was a sort of agent and manager, going on voyages to England, publishing pamphlets there, bringing new migrants to Plymouth, and always some

"Vice President Coolidge, in his remarkable address at Plymouth, December 21, 1920, throws some light on the source of this saying: "They sailed out of the Infinite. They were not children of fortune, but of tribulation. . . . Seeking an abiding place on earth, but lifting up their eyes to Heaven, their dearest Country," says Governor Bradford, 'where God hath prepared for them a city.'"

books, kept as great treasures now in the old colony. Besides these in the Pilgrim Hall there are preserved some very ancient hornbooks, and grammars and arithmetics used by the children when at school in Leyden.

In 1639 (Salem, Boston and Cambridge now forming the Bay Colony), Preacher Glover, whose name in old records varies from Joseph to Jose and Jesse, sailed for Cambridge with a full printing outfit, but died on the journey. Stephen Daye took the business and carried it on for years. The two colonies were friendly, and visits of "advice and council" are spoken of. Daye's press was duly licensed — all his work was to be sanctioned by the authorities. His first book (1640) was the old "Bay Psalms." In 1643 he was subject to a bond of £100 not to go "in anything counter to the State." After 1664 attempts were made to carry on the trade in other places, but magistrates intervened.

In 1685 at Philadelphia one William Bradford produced an Almanack, "Hereby understand that after great charge & trouble I have brought that GREAT ART & MYSTERY OF PRINTING into this part of America." Bradford helped establish the first paper mill in the country at Roxborough near Philadelphia in 1690. That year there appeared in Boston the earliest *Newsletter*, a small sheet measuring about 10 by 16 inches, with three pages of old and new world news and "reflexions." Immediately the authorities termed it a pamphlet, contrary to law and containing aspersions "of a very high nature." It was suppressed; only a few copies exist. *The Boston News Letter* came next; it had a subtitle, "published by authority." Printed by Bartholomew Green, it was 7 by 11 inches in size and bore date April 17, 1704.

As always, a moderate amount of sociability and enterprise accompanied early ventures of this sort. Reading rooms and coffee houses, reminiscent of the motherland, drew the colonists together. Coverly's news sheet, the first in Plymouth, had a reading room in the publication building, where a purchaser might take refuge from inclement weather, and enjoy his paper. An old Salem coffee house was close to the early Gazette office in that town. Many interesting printers of this period were John Foster of Boston (about 1674), Bart. Green (1693), Samuel Hall, Newport (1750), Ezekiel Russell (1774), Isaiah Thomas, on road from Salem to Marblehead (one year, 1776), then removing to Worcester. This was the man of historian fame. Worthy chroniclers say his typographic efforts were only "average" even for that time. He issued the *Massachusetts Spy*, so revolutionary in sentiment that it angered the British government of the Bay Colony. Franklin, postmaster general later under the presidency of Washington, appointed Thomas postmaster at Worcester. The story of a vacant line in his Annual Almanack, and the journeyman's querying him for the necessary weather prediction which led, on a harsh reply, to the printer's putting in "rain, hail, snow" (against the 13th of July), and its fulfilment on that date may be fact or fable — take your choice. The *Essex Gazette*, for a long time influential in eastern Massachusetts, was founded in Salem in 1768, and continued under varying names, about 110 years, until dailies began to crowd the world of print. Many old papers (*Stars*, *Critics*, *Centinels*) have well set headlines and curious reading notices, the advertising of ancient days.

In 1693 the Provincial Council of New York issued an appeal for a printer to come there, offering £40 and full liberty of private work while fulfilling the duties of public printer. The same William Bradford who had done so much for Philadelphia desired to come, for he had fallen into trouble in Penn's "fair citye." In the New York Public Library (Lenox Foundation) may be seen an old volume that gives an account of his departure — "*Newe Englands Spirit of Persecution* / Transmitted To/PENNSILVANIA/1693." In his new abode he became the first unlicensed printer in the colonies, the "Province Laws," a quarto of 224 pages, his first production. A few

years after, a British governor cut off the £40, but his private work went on, and the salary was soon restored. All these men followed good models; Plymouth and Cambridge influence prevailed, London works came to the eastern settlements, and shipments of type also.

Franklin now became the new prophet of printing. He improved and adapted in many ways the early simpler canons of typography, and to his little world set a wonderful example of correctness, good taste, excellence. In his familiar letters, he jests lightly at the Pilgrim fathers and their followers, but he praises them more. He and his school (for Franklin had a host of imitators) are still of us and with us. Good typographers have appeared, but no "master mind." Yet the rude cabins and rough pine shacks were the first strong shelter for our heritage of letters — some hard by forests, others above ocean cliffs. Newburyport had a plant that printed, wonderfully well, Bowditch's *Navigator*; Brookfield was the birthplace of Webster's Dictionary; Newport and Medford had famous rival offices; Yale's work was on the Sound; the *Berkshire Eagle* faced Greylock and Taconic: "The strength of the hills and the might of many waters" are in those antique yellow pages and gray ink.

UNIQUE CONFECTIONERY CATALOGUE

To the unimaginative person candy would not appear to offer much scope for the preparation of an interesting catalogue. But Ralph Lytton Bower, of Cincinnati, has treated this commonplace article in an interesting and romantic manner in a catalogue he has prepared for the John Mullane Company, Cincinnati. The history of the sugar cane and the preparation of sweets, from the earliest times to the present day, has been described. Numerous references to sugar and its toothsome preparations from books of different periods are quoted. The beautiful illustrations in color of Mullane candies could not fail to attract any one with a sweet tooth. "Dainty" is the word which best describes the appearance of this booklet.

In the letter which accompanies this booklet, Charles G. Mullane, president of the company, announces with justifiable pride that it was possible to have such an artistic and sales-compelling booklet published right at home in Cincinnati. Mr. Mullane refers to the printing of the booklet as "a reflection of the best work in the greatest of crafts."

TRAINING YOUNG MEN FOR COMPOSITORS

To the Editor:

ROCHESTER, NEW YORK.

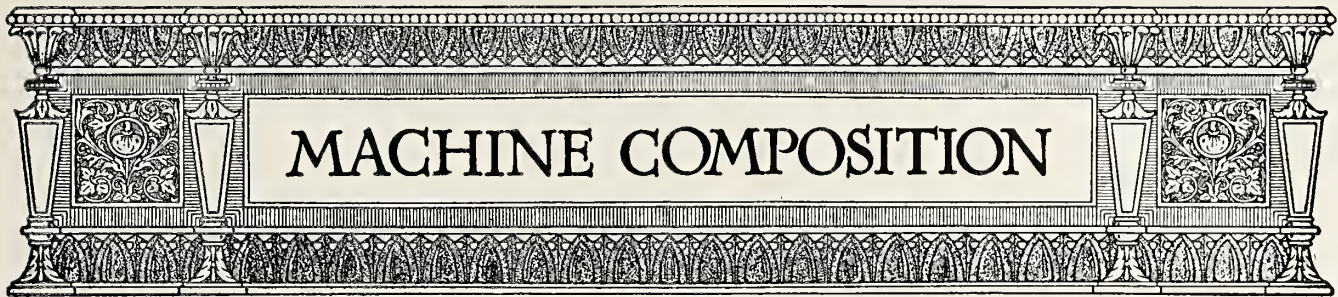
In your issue of April 21 you published a very interesting article, "Training Soldiers to Be Printers," and showed with it a portrait of A. V. Ingham, speaking of his work in connection with the subject. You, no doubt, will be very much interested to know that Mr. Ingham is now associated with our company in the important capacity of training young men to be compositors.

The opportunity to make our own compositors came to us with the printers' strike on May 1. We have succeeded in securing some very competent young men, and Mr. Ingham's work with them has developed some surprisingly satisfactory results in a short time, demonstrating in our plant what can be done with intelligent young men ambitious to learn an interesting trade.

Mr. Ingham's methods are easily grasped, and the study given to printing is done with reference books showing the best practices in typography. What to us in the beginning was an experiment has developed into an actual benefit to our business.

THE SHEFFIELD-FISHER COMPANY, INC.,

By H. W. Fisher.



BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Slugs Frequently Stick in Mold

An Ohio operator in writing states that slugs stick in mold even when they have a solid base, and asks the cause of this.

Answer.—If you will remove the clutch spring, measure it and then stretch it about one inch longer, we are of the opinion that the added strength will correct your trouble, unless, perhaps, some other complication is present. Measure the thickness of each leather buffer. They must be equal in thickness. Remove mold and clean it with brass rule, and then polish with graphite on a dry rag.

Matrices Make a Clicking Sound in Leaving the Distributor Box

A Missouri operator writes that on his machine matrices click as they leave the top rails of the distributor box. He states the trouble started rather suddenly and asks for the remedy.

Answer.—It is quite likely that the trouble did start suddenly. It is also likely that the box was removed without turning the screw full distance, and as a result of this neglect the front upper rail was deflected slightly toward the upper back rail, causing the space between to be less than the width of matrix body beneath the upper ears. As matrices pass along on the top rails they force the front rail forward, and, in clearing, a clicking is heard as each matrix passes off the top rails. To remedy the trouble, remove the distributor box and carefully press the front rail forward so that the distance between the two rails approximates the width of the body of the matrix just under the top ears. This trouble is avoidable. Do not lower box from position until the screw holding the box has been turned in full distance.

Some Causes for Imperfect Face on Slugs

A Wisconsin printer sends several samples of catalogue pages printed on enamel stock from slugs, and states that slugs are being sent for inspection. He asks why face of slugs are not sharper.

Answer.—The slugs did not reach us. We will, however, enumerate some of the causes which may produce a poor face on slugs: (1) The use of old metal. As you doubtless know, your metal occasionally requires renewal, as it loses the properties needed to give a sharp face. The temperature must be kept to a point which will insure perfect liquidity of the metal. (2) The neglect of casting apparatus. Plunger needs cleaning, and well needs cleaning. Mouthpiece jets must be kept open. Cross vents should be kept open. Hole on side of well must be kept open. If it fits loosely the plunger must be renewed. If well is badly worn a new crucible is in order. Metal must be kept to normal height. Plunger must have full stress of spring in order that slugs will have a sharp face. Usually it is a combination of circumstances that causes trouble, rather than one trouble alone. (3) Matrices should be kept clean and entirely free from oil. Avoid the use of

oil on ejector, as it will transfer to face of mold, and thence to matrices. The operator should examine the machine for any cause that relates to conditions detrimental to good faces on slugs. The foregoing suggestions will help in making this examination.

Face of Cap Line Overhangs Slightly on Smooth Side of Slug

An Illinois operator submits a thirty em slug showing a cap line with the tops of the letters slightly trimmed off. This defect is not accompanied by the gouging of the body of the slug and appears most prominent on the left end of slug. He asks for preventive.

Answer.—Examine mold keeper. You probably will find it is not fully up against the under side of mold body. Place a slug against the under left corner of mold keeper and with a hammer give a few sharp blows upward. This should drive mold keeper to a tight bearing against mold body. Set up a line of capitals in auxiliary position and cast a slug, and then cast another slug from the same line in normal position. Compare faces on left end of slug. If the trouble was due to mold keeper being out of position this treatment will correct it.

Worn Matrices Cause Trouble

An Illinois operator writes: "Among the machines in our office is an old No. 1, which is in good shape with the exception of one trouble—an undue wear on the combinations of the matrices, especially the lower case n and a few others. I have carefully tested the various points of transfer of these matrices, and at each transfer they seem to work freely, with no apparent binding. The threads of the three distributor screws are greatly worn on the left ends. Would that have a tendency to wear the combinations unduly when the matrices first come in contact with the combination bar? Would you advise buying new distributor screws?"

Answer.—We suggest that you examine the front side of the left end of the distributor box bar for bruises. Slight bruises at this point on the bar rails are occasionally found. These may be removed with a fine three-cornered file. Worn screws will not cause the trouble.

How Is a Matrix Released?

An operator asks for a detailed explanation of the manner in which a matrix is released.

Answer.—A matrix is released by the downward movement of the front escapement pawl, which normally holds it in place in its channel in the magazine. The movement of the escapement pawl is the result of a mechanical action, which begins the moment a keyboard key button is depressed by the operator. The following are the consecutive actions of the parts: (a) Key lever is depressed and (b) raises the key bar, which in turn (c) moves the trigger. This movement of the trigger permits (d) the descent of the cam yoke, which causes the cam to have contact with the rotating rubber roll.

(e) This movement of the cam (f) gives an upward movement to the cam yoke, which on rising has contact with the keyboard rod and (g) gives it an upward movement (h). When the hook, or notched part of the keyboard rod, rises off the heel or lug of the verge the latter part is moved by the verge spring. This is the releasing movement of the verge and causes (i) the downward movement of the front escapement pawl, which permits the matrix to fall from the magazine. The reverse action of the moving parts restores them to normal position.

Tight Lines Not the Only Cause of Damaged Matrices

A woman operator in a small Illinois town writes as follows, submitting several damaged matrices: "I noticed in THE INLAND PRINTER for December, 1920, an answer about the matrices being damaged on account of tight lines. I have had considerable trouble with matrices becoming damaged, but not on account of the line being too tight. The matrices are mostly lower case l's and i's. Could you tell me what causes this? So far as I can see, the mold lines up with the matrices. Could the trouble be in the matrix lift?"

Answer.—The bent condition of the back lower lug seems to indicate that the trouble is due to sending up the line with undue force. This action of the assembling elevator when it stops suddenly causes the first matrix to the left to rise about six points; when this matrix reaches the left end of the assembling elevator the back lower lug of the raised matrix strikes the right end of the rail in the line intermediate channel and is bent thereby. Therefore avoid sending the line up so forcibly. The characters most frequently damaged are the i and the l. On some machines there is a small piece attached to the right end of the front intermediate channel rail, which will cause matrices that are slightly raised to align with channel groove. To be effective, this piece must be in working order and must not be worn.

Mold Keeper Not in Proper Position

A New Mexico operator sends several slugs. They were not properly packed for mailing and were received in bad order. It is a better plan to send slugs by parcel post, properly tagged, than to enclose them in an envelope and send first class. The accompanying letter reads: "I am having some linotype trouble and am enclosing four slugs. As you can see, the face overhangs on one end and can not trim a long line; it doesn't seem to give trouble when setting measures below twenty-five ems. This is a machine which has been used about eight years but has been given good care. The locking studs and bushings are in good shape as far as I can see; the mold slide guide has the proper clearance. The first elevator front and back jaws are practically new and in good shape. Have done everything that I can think of to eliminate this overhang, also have looked through 'The Mechanism of the Linotype' and can not find anything that helps. You will see that the eight point face is better than the ten. The eight point was cast after the mold had been removed and thoroughly cleaned and all adjustments on the first elevator (that I know of) properly made. The knives are in bad shape, but I can't see that the knives have any bearing on the trouble. How long should a new set of knives be used before regrinding on a machine that runs about four days a week? I hardly know what information you will need to diagnose my trouble, but if I have not furnished enough will be glad to furnish anything further."

Answer.—The trouble you refer to is due, we believe, to incorrect position of the mold keeper. To prove it you may send in a cap line in auxiliary position and cast one slug; also cast one from same line in normal position. Then examine for overhang. If it is not present on the slug cast in auxiliary

position but is on the one cast in normal you may be almost certain that the mold keeper is not firmly up in its place. As you should know, the mold keeper is held to the mold body by two screws. The keeper should be pressed full distance up to the under side of mold body. When you have the keeper in its proper place, apply the mold to the disk, bring the four fastening screws to a light bearing, then tighten the three screws in rim of disk to a firm bearing; finally bring the four fastening screws as tight as possible. It is very likely the left hand knife is out of adjustment also. When you are setting this knife have the right hand knife trimming the ribs, a trifle at least. The right and left knives, if not injured in any way, should still be in good order in your machine. The writer has seen trimming knives in use for twelve years without sharpening which were still in good order. The nicking of the knives is avoidable, the damage usually being done when ejector blade is withdrawn. Raise the ejector to full height in slot and do not allow the corner of ejector to strike the knives.

Publisher Desires Information Regarding Lead Poison Among Operators

A North Dakota publisher wrote requesting any literature we have on lead poisoning. Our reply was as follows:

There are books on this subject to be secured from publishers of medical books. If you desire the information principally from a printer's point of view, however, will state that there has been very little published on the subject. The following may interest printers and linotype men: The common symptom of lead poisoning is persistent constipation which is very obstinate and difficult to relieve, and is accompanied by pain in the stomach of a crampy or colicky nature, relieved by pressure. When the lips and inner part of the eyelids appear pale it may be considered significant by the worker in a leaded atmosphere, and a physician's advice should be sought at once. When the disease has passed the incipient stage it may be recognized in the worker by the characteristic blue lines on the gums close to the teeth. Paralysis of some muscles, especially of the wrists, is also apparent. This is called "wrist drop." The precautions a linotyper should take to avoid lead poisoning are not necessarily burdensome. He should make it a rule (1) that when a plunger is removed from the pot it is at once dipped in a vessel containing water, machine oil or tallow, so as to cover it and render the fine dust incapable of flying about in the subsequent operation of cleaning or brushing. Plungers must not under any circumstances be cleaned indoors while dry. (2) Skimmings from the pot should be carefully deposited in a tight box or barrel. This is important. These skimmings should not be carelessly thrown on the floor or placed in any receptacle that will not hold the fine powder and prevent its getting on the floor. (3) The overheating of the metal should be avoided. Leaky metal pots should be repaired, and the careless practice of overfilling the pot should be guarded against, as the latter is one of the causes of metal falling on the burner, where it may be vaporized owing to the intensity of the heat. While this latter evil is not so common, its danger may be minimized by connecting the chimney of the pot with a pipe that leads to the open air. This will carry off the gas fumes as well as the metal vapors. (4) The floor around the machine should be oiled at regular periods, as the oil serves the purpose of rendering the dust inactive.

The foregoing covers in a general way a number of the precautions that may be safely adopted by linotypers. Precautions of a personal nature are equally important: Avoid inhaling dust while skimming the pot, and do not place your fingers to your lips or eyes until they are washed after handling the plunger or skimming the dross from the pot. Burns or sores should be protected so as to prevent the lead oxid entering the system. Milk is a general antidote for lead poisoning in the incipient stages.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. VII.—WILLIAM ESKEW

WE go to Ohio, the State of the Presidents, for the next representative in this "Master Typographers" series. That great commonwealth which has sent more men to the White House than any other in the Union has thus far been represented in this series more than has any other, the present being the third instance. We go to a small town, Portsmouth, and we go to a "one man shop" for the subject of this sketch, William Eskew. In writing under date of July 4, Mr. Eskew says: "I am afraid, however, that I have no specimens worthy of the name, as I am not called upon to do much fine work." Doubtless Mr. Eskew by the term "fine work" intended to characterize elaborate big work, forgetful of the fact that genuine excellence may be put into the smallest and simplest work, and can be put there in a small town as well as in the large metropolitan centers. William Eskew's work is testimony unimpeachable to both those facts. Mr. Eskew has a choice collection of type faces, his "jobber" appears to be in first class condition and plainly he uses nothing but the best of inks. Does Mr. Eskew think he could do better with these materials in Cleveland? The point is that the size of the city and the character of work done there need not and should not be better; it is only larger and more elaborate.

That Mr. Eskew is a genuine craftsman is shown by this assertion: "It was never my intention to be the owner of a large shop; on the other hand, I was satisfied that I could derive more genuine pleasure and profit by operating a so called 'one man shop' and I have strictly adhered to this idea until this day. By operating a small shop one can select his customers and does not have to worry about what the other fellow is doing." Sound philosophy for one who realizes that he can not take any of this world's goods with him to the other side and who has learned that all any one can get out of life is a living and happiness.

Mr. Eskew was born at Natchitoches, Louisiana, a State famed for cities and streets with jawbreaker names. The writer recalls that while in New Orleans he went home eve-

nings on the Chopatoulas (phonetic spelling) car line. Well, the influences down there probably never would have hurt Eskew had he given them a chance, which he did not. When he was one year old, and before he could possibly have been expected to pronounce Natchitoches or Tschoupatoulas correctly, his parents made their escape to Missouri with our hero and settled on a farm across the river from Quincy, Illinois. When young Bill reached the age of six, father and mother Eskew crossed the river to Quincy, where young Bill attended the public schools until he was ten.

Now it seems wise to let Mr. Eskew tell his own story for a space. Here is how he tells it: "At this age (ten) I was left to my own resources and did odd jobs, among them blacking boots on the streets, to make my way. One day I was blacking the shoes of a portly gentleman by the name of William Cookerly, at that time foreman of a weekly newspaper called the *Modern Argo*. He seemed to take a liking to me and hired me to sweep the shop every morning. My salary was as many papers as I could sell every Saturday. [Quite a good arrangement for the publisher.] After a lapse of several months Mr. Cookerly hired me at the then princely salary of three-fourths of a dollar a week to act as 'devil' and all around utility boy.

"I was so small of stature that I was compelled to stand on a soap box in order to reach the

case. In about one year the *Modern Argo* was sold to a firm of job printers, Keith Brothers. I went along with the outfit and was put in the job room 'kicking' a Gordon part of the time and distributing jobs when I had nothing else to do. The foreman of the jobroom was a Mr. King. I bothered him so much to let me set a job that in order to get rid of me he gave me manuscript copy for a postal card. It took me quite a long time to set that job, but evidently it pleased Mr. King. He took me off the presses and put me to setting and distributing advertisements.

"After a time the Keith Brothers' establishment was purchased by Robert Burdette of the Burlington (Iowa)



William Eskew.

Hawkeye. This left me without a job, but after a lapse of several months Harry Hinchman was employed to take charge of the *Hawkeye* job department, so I went along with Mr. Hinchman and remained about eighteen months.

"Mr. Hinchman was one of the best job printers of that day, and he instructed me thoroughly during the time I was with him.

"I finally drifted back to Quincy and entered the employ of Steffen & Mescher, who were just starting a new job shop.

somewhat chary about starting in when time was called, as Fred Schlagel, the foreman, had the reputation of coming around unexpectedly and turning out a man's light for incompetency. [In the old days referred to it was customary to turn out the lights over a man's case as notification that his services were no longer required.] Nothing like that, however, happened to me.

"My next stop was at Omaha. From there I went to Denver, Cheyenne, Salt Lake City and other points too

PORTSMOUTH TYPOGRAPHICAL UNION NO 637

JOSEPH A. DIENER, *President*



ROBT. J. BARRY, *Sec'y-Treasurer*

OFFICE OF SECRETARY-TREASURER
1134 FOURTH STREET : PORTSMOUTH OHIO

ESKEW JOB PRINT PORTSMOUTH OHIO



A PRINTSHOP SERVICE DEVELOPED TO MEET THE NEEDS OF BUSINESS MEN

THE WALLER BROTHERS STONE COMPANY

MANUFACTURERS OF
BLUE STONE BURIAL VAULTS AND
GRAVE COVERS

McDERMOTT, OHIO

The upper two specimens show remarkably unusual letterheads by Mr. Eskew. In the lower specimen the Outline Shaded Caslon used for the main display adds variety within harmony and equalizes the tone, all while serving adequately for emphasis of main display. This pleasing specimen demonstrates that no job of printing is so small or of so little importance that it can not be made attractive.

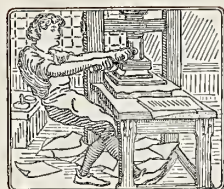
Mr. Mescher was the printer of that concern, and he was so thoroughly schooled in his work I found him very hard to please. However, I stuck; and be it said to the credit of Mr. Mescher that after I had served my five years of apprenticeship and joined the typographical union I was competent to hold a job most anywhere. I was about sixteen years of age when I joined the union.

"This was in the good old 'hand set days' and tramp printers were numerous. I decided to see some of the world myself and so drew my card and 'hit' a freight train on the old Hannibal & St. Joseph Railroad. I landed in St. Joe all right, showed up at the *Herald* and was put to work subbing. This was my first experience on a morning paper and I felt

numerous to mention. During this time I had the pleasure of working on Bill Nye's *Boomerang* at Laramie, Wyoming.

"One thing I learned during these early travels was that if one is studious and keeps his eyes open he can learn something new every day.

"I tramped around until I was twenty-six years old, when I landed in Portsmouth, Ohio, via the box car route, with a solitary nickel in my pocket. Securing work was something out of the question, as the linotype machines were making good and printers everywhere were out of work. I was thoroughly tired of tramping, and made up my mind to quit the road at the first opportunity. Looking the field over here I discovered that a very poor class of jobwork was being turned



In ye Olden Times

every printer took pride in the making of his rollers and often boasted on how good they were, but when faster presses were introduced his rollers would not stand up under the strain, so many experiments were made before a roller was made that would do the work.

With the increasing number of printing plants the making of rollers became a business, and today it is quite an industry. It no longer pays a printer to make his own rollers, as he can now buy them cheaper and get a better product.

Get ready for Summer Rollers

Although we do not claim to have the largest plant, we have a modern factory—and what counts most—years of experience in manufacturing rollers that will withstand the wear and tear of the fastest presses. Many of our customers tell us that the claims we make for our rollers is too modest.

WORTMAN ROLLER CO
GUS WORTMAN PROPRIETOR
1012 ELM STREET CINCINNATI
TELEPHONE CANAL SIXTEEN-NINETEEN

Mister Printer

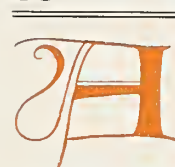


It seems foolish to tell you that you cannot turn out good work during the Summer months with Winter Rollers on your presses. No matter how good a job is set-up, the finished work cannot be your best unless you use the right kind of Rollers. Lots of printers lose many times the cost of Rollers in work turned out that does not satisfy their customers. Right now is the proper time to order your Summer Rollers, then you will have them and they will be properly seasoned when the hot weather comes along.



THE WORTMAN ROLLER COMPANY
GUS WORTMAN PROPRIETOR
1012 Elm Street • Cincinnati Ohio
TELEPHONE CANAL SIXTEEN NINETEEN

WORTMAN ROLLER CO, 1012 ELM, CINCINNATI



CANAL
1619

great deal of your printing comes to you because you give quality. Lessen that quality, and some of your best trade is lost. When you try to make summer rollers do the work of winter rollers your standard is lowered, and those quality customers are going to wonder what's the matter. Rollers have more to do with the quality of your press work than any other mechanical means anywhere near their cost. The cost is so small that it is unwise to lose time, money, patience and customers in trying to make rollers do duty beyond their intended limit even though you are using Wortman Quality Rollers, the longest-LIVED roller that can be bought.



Typical Eskew blotters.

out. I immediately got in touch with a couple of supply house friends of mine in Chicago, who staked me with a small outfit worth about \$500. I was several years in paying back this small amount, as I had numerous obstacles to contend with."

Regarding the influence of trade journals, Mr. Eskew writes: "I have been a reader of *THE INLAND PRINTER* during my life as a printer and can look back to the time when, as a boy, it was my privilege to borrow a copy of the 'Inland,' which I would study from cover to cover. I do not think one can perfect himself in printing unless he makes a study of the trade journals and thoroughly analyzes each and every ad. The advertisements are the first things I look at, and my advice to each and every boy who takes up printing is to subscribe for all the trade journals and study them closely." Regarding his choice among the type faces, Eskew writes: "My favorite types are the Caslons, Kennerley, Forum and others of Mr. Goudy's type faces. I do not go much on ornamentation, but like to work with brass rule, which I consider the only really essential ornamentation."

Mr. Eskew is quite talented, too, in the use of brass rule. He obtains some very attractive and striking effects with light face parallel rules in a style of his own. In fact we have

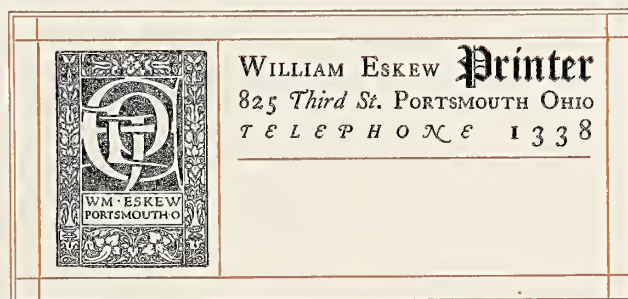
not seen this rather peculiar style duplicated by any other typographer. For semidecorative work, where a spark of novelty is desirable, this style of Mr. Eskew's, illustrated by the specimen for Portsmouth Typographical Union No. 637, is excellent.

The letterhead for Mr. Eskew's business, also reproduced, is quite a novelty, too. It

has a large measure of character and distinction, yet is the result of simple expedients. Certainly Mr. Eskew is justified in his slogan, "Oldest in Experience — Newest in Ideas," which, you will agree, is a snappy one.

Most of Mr. Eskew's work, however, is extremely simple. He recognizes the beauty inherent in an attractive type face and allows it to function without competition from the

gaudy, loud and bizarre. With the ample white margin around it, what could be more pleasing than the letterhead for The Waller Brothers Stone Company, herewith reproduced? Simply and naturally arranged, with good symmetry, this plain one color heading carries beauty and dignity with a sufficient amount of emphasis to make it wholly acceptable as a business letterhead. The main line is set in the outline Caslon, which lends variety and brings down the tone to the value of the remaining lines, which are set in regular Caslon.



Eskew's business card also bears an uncommon look.

But it is in blotters, particularly those prepared to boost his own business and for the Wortman Roller Company, that Mr. Eskew's work stands out most effectively. Many of these have been shown in the "Specimens" department of THE INLAND PRINTER during recent years but, to make this review complete, several are shown. They demonstrate how Mr. Eskew secures the desirable striking effects within an essentially pleasing appearance of the whole.

The outstanding lesson in Mr. Eskew's career is in keeping oneself young in ideas as one grows older in years. Our friend is not so old, being just a little past the half-century mark, but he has passed the age when the enthusiasm of youth spurs one on and is at the age when most men — especially working men — are content to drift along with the current. He is just as keen for ideas as he was twenty years ago, possibly more so. He is thoroughly in love with his work. He is an artist, a craftsman. Before this issue of THE INLAND PRINTER goes to press the Graphic Arts Exposition at the Coliseum, Chicago, will be a thing of the past. Eskew, however, will have been here, and will be back at Portsmouth applying ideas here gained. He writes that he expects to stay the whole week through, so, once again, the writer will have the privilege of meeting face to face another of those men he has never seen but whom he knows through correspondence and common interest.

A TEXT BOOK ON COLOR

"Send Home Your Message With Color," says a full page advertisement of the *Chicago Tribune* in the April *Printer's Ink Monthly*. "Color Advertising Prevents Substitution," states Artemas Ward on another page. And the advertising pages of the *Ladies' Home Journal*, more than half of which are in colors, complete the evidence that color is recognized as a prime factor of importance in present day advertising.

Color, vivid and flamboyant, or pale and subdued, surrounds us on every side. Nature fortunately displays such fine color harmonies that we are led to marvel, admire and then to imitate — unsuccessfully. The delicacy, purity and clarity of the coloring of the sky mingled with the varied hues of grass, flowers and trees form such a comforting airy sense of freedom, rest and beauty that the country yearly lures city dwellers to the open fields and meadows for the inner peace and contentment which only nature can give.

But we can never hope to secure artificial colors comparable with those of nature. This does not mean that colors made by man are not attractive and desirable. The increasing use of color in advertising is incontrovertible evidence that color is a powerful advertising factor. Even with improper application in many cases, color has produced such satisfying results that its future is unquestionably one of increasing use.

The great need, however, has been for a practical system of color and a text book for guidance as to the correct use of this medium. Realizing the urgent need of the investigation of the science of color, the late A. H. Munsell spent the greater part of his life studying color in its many phases. Finally he evolved the Munsell Color Theory. Then, three years ago, the idea of printing a text book based upon the Munsell theory of color occurred to the Strathmore Paper Company, and straightway the matter was taken up in detail with the best men who could be secured to work on the book. The artists, T. M. Cleland and Rudolph Ruzicka, of New York, were secured to execute the artwork and attend to the printing. Mr. Ruzicka illustrated the specimen pages, and Mr. Cleland wrote and illustrated the text, in addition to printing the specimens. The color schemes throughout the book were scientifically laid out and measured for balance and area by Mr. Allen according to the Munsell theory.

After three years of continuous work the Strathmore "Grammar of Color" was completed. The Grammar not

only explains the Munsell theory of color but also contains a large number of actual color combinations based upon the theory. Therefore while some comprehension of the Munsell system makes the book more interesting and intelligible, yet such knowledge is not essential to the usefulness of the book for printers or advertisers who have occasion to use or select colors for printed matter.

The "Grammar of Color" is divided into two sections, the text and the specimen pages. There are nineteen specimen pages, each of which contains five different balanced color combinations, which are readily applicable to printing on the papers represented. In a separate container accompanying the books there are twenty-seven extra sheets of cover papers with an oval cutout, which makes these papers usable with the specimens in the book. In this way the number of color combinations is greatly increased. Also the fact that nearly all the colors printed on any one sheet are so interrelated that they may be used in different combinations than those shown further increases the range.

Each specimen sheet is so arranged that any one of the five pairs of color areas printed on it may be studied separately from the others. There are slits dividing each pair of areas into separate flaps, any one of which may be folded out over the fore part of the sheet. Each printed color is further measured and coded by the Munsell system, so that inks may be easily ordered with the assurance that the color appearing in the book will be secured.

In combining a large number of balanced color schemes based on definite color laws with an explanation of a practical color theory, the Strathmore "Grammar of Color" will undoubtedly fill a want long existing in printing and advertising.

"THE ADVERTISING HANDBOOK"

In spite of the number of excellent books that have been written on advertising there has been a great need of a compact but comprehensive reference book on the subject. This need has been admirably filled by "The Advertising Handbook." To assemble so much information in 735 pages is indeed a remarkable accomplishment, but this has not been achieved at the expense of legibility, nor have illustrations been sacrificed. The type is large and clear. The book is copiously illustrated with reproductions of actual advertisements which demonstrate the points covered by the text.

The author, S. Roland Hall, is a self made advertising man, and he has treated the subject of advertising from a practical rather than from an academic point of view. Nevertheless, he does not underestimate the value of theory. His discussion of the theory and psychology of advertising is brief and to the point, and he gets down to brass tacks without a long winded prologue.

In the space available it is impossible to give a complete outline of the contents of this book. Among the topics dealt with are: Copy writing, editing and proofreading, layouts, typography and display, illustration, advertising mediums, direct mail advertising, the advertising agency and its work, laws affecting advertising, forms and systems. In fact it is difficult to think of any phase of the advertising field not covered. Naturally, a reference work of this size is not exhaustive, but sufficient attention has been given to each point to make it clear to the reader.

Mr. Hall has sought to be of assistance to the general business reader, the one of limited advertising experience; yet the experienced advertising man is offered an array of data, facts and figures that will save him time and trouble every day. There is something in this book for every one who pays for advertising, writes it or sells it.

"The Advertising Handbook" is published by the McGraw-Hill Book Company, 370 Seventh avenue, New York city.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Propaganda

Propaganda is a term that has fallen into disrepute, yet it accurately describes a great deal of well written and interestingly conceived publicity in the furtherance of direct advertising that may be found in the current numbers of printers' advertising mediums. Scarcely any house-organ, circular or other form of publication coming from printers fails just now to join in a campaign for a wider, more permanent and intelligent use of direct advertising despite any temporary lull which may now exist in any line of business. It is a good omen. It portends a more effective campaign of education than has been apparent before in the advertising literature of printers, and, if continued, there can be little doubt of widespread results, benefiting both the printers and the businesses they serve.

Not only the campaign itself but the form in which the propaganda is clothed is an encouraging feature. Fortunately, there is little dictatorial preaching on the subject, but much convincing argument based on concrete experience with advertising. Others put it in more popular form, illustrated with human interest in such a way that the layman, a stranger to the technicalities of advertising in all its varied forms, can easily see the moral or the "point." How much of this latter material is original with the printers themselves is a question, but whether original or not the fact that they are emphasizing the principles of direct advertising by disseminating messages and illustrations that are well thought out is to their credit.

With a view of giving the readers of *THE INLAND PRINTER* an idea of the apt method employed in presenting the logic of advertising, we present here in brief a few of the many clever adaptations on the subject which the publicity material is carrying into the field of new business. A blotter of the National Printing Company, Omaha, Nebraska, puts it this way:

Supposing you were sitting in the door of your hunting shack, cleaning your shot gun, when suddenly a whole cloud of ducks rose

in front of you from the marsh, but you hadn't your ammunition handy because some one had said that it was a poor day for ducks. Pretty how-de-do, eh?

Thus the National Printing Company points the moral of the failure to advertise with folders, catalogues, house-organs, and other literature, when there is a lull in business and before its revival starts.

Says *Printalks*, published by the Alpine Press, Boston, Massachusetts:

The business that attempts to grow without advertising is about as successful as the clock without hands. All the movements it makes amount to little, for people do not know about them. Yours may be a splendid business, but people are too busy to find it out unless you tell them about it by advertising. They *do* know about the business of the man who keeps them posted through his advertising. Don't let your business be like the clock without hands.

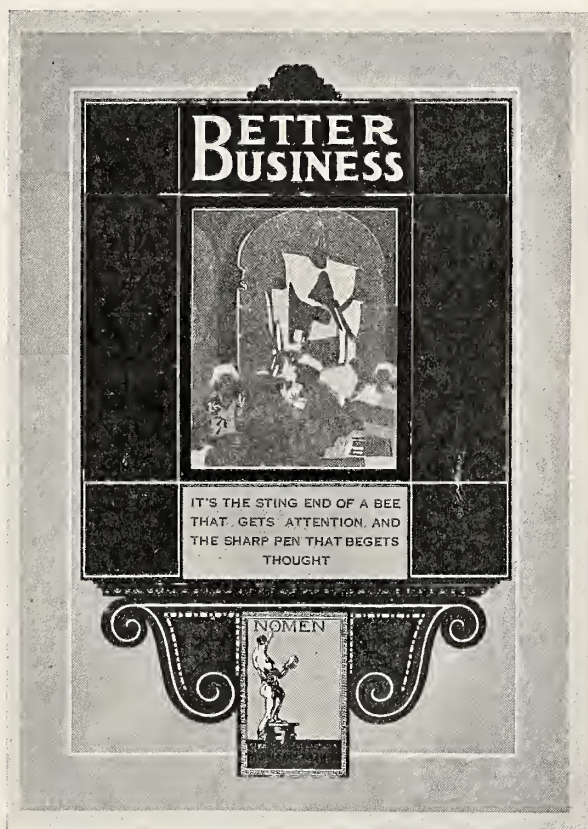
And again *Printalks* puts it in this way:

Advertising is like a lover courting a maid; it seeks to establish between two parties a bond of complete and permanent relationship. Just as a lover would imperil his suit were he to suspend his wooing for a few months, so does the business man or the manufacturer lose — perhaps forever — much that he has gained at great expense, when he interrupts his wooing of the public.

Concerning this necessity for constancy in advertising, *Co-operation*, the house-organ issued by the Speaker-Hines

Printing Company, Detroit, Michigan, recalls the case of Robinson Crusoe in an interesting manner as follows:

One of the most persistent advertisers in the history of success was Robinson Crusoe. He knew what he wanted — a ship — so he put up an ad for one. He hung a shirt on a pole, at the top of his island; that in the language of the sea was plain to every seafaring man. The circulation was small — there was no other medium — but Crusoe kept at it, despite the fact that he got no inquiries for a long time. He changed his copy — as one garment after another was frayed out — and at the end got what he wanted. Suppose Crusoe had taken down that signal after a time and declared "Advertising doesn't pay." Where would he and his story be?



The attractive front cover of *Better Business*, the house-organ of the Union Bank Note Company, of Kansas City. The magazine has just been revived by the company in more pretentious form.

From *Prad*, the excellent house-organ which is "published persistently" by Besley & Pike, advertising specialists in far away Brisbane, Australia, we get the following unique conception of the value of advertising:

The ancients had a conviction that the world was supported on the shoulders of Ajax, and that Ajax stood upon the back of a tortoise, and in after days somebody accommodated the tortoise upon a rail fence to sort of modernize the idea and fit it for a present day acceptance.

The world of business is supported by customers, and the customers are pushed up from beneath by demand, and demand—that is, the preferential demand—springs from the broad shoulders of Publicity, a giant whose potential power is excited to the fullest dynamic energy by printing and advertising.

Better printing and advertising are infallible insurance against the business world dropping from under your feet.

Better Business, the house-organ of the Union Bank Note Company, of Kansas City, which has just been revived in a new and more pretentious form, cites the value of a \$50,000 star baseball player to the club which pays him that salary and could afford to pay him twice as much. The returns this player brings to the box office is twice his salary, the house-organ says, and calls attention to the fact that his employment was nothing more than good advertising. *Better Busi-*



FIG. 1.

ness fails, however, to emphasize the necessity of persistent advertising, but instead violates a good advertising principle in proclaiming in its foreword that the house-organ was abandoned when orders were plentiful. The attractive cover of this house-organ is reproduced on the preceding page.


Proofs, the house-organ of the Neely Printing Company, Chicago, tells the story of the famous author who on a lecture tour found a fine edition of all his works in the house of a prominent citizen where he was entertained, but on examination found that the pages of many of the books had been uncut. In connection with this, *Proofs* says:

But in any case the story carries an excellent moral, applicable to printing. In all the great mass of printing that is issued, there are many uncut pages—many pieces of unproductive printing. Make sure that your messages are not in this category—that they are so produced as to compel attention and secure a hearing from your customer or prospect.

One could easily go on through the steadily increasing volume of printers' publicity and cite many other similar instances of necessity for advertising propaganda. We have tried to show something of the simple, direct, interesting and attention getting manner in which the matter is being exploited. It is good work. If continued the results should soon be apparent.

Hughes-Buie Company

From the Hughes-Buie Company, El Paso, Texas, we have received specimens that represent a new idea in printers' publicity blotters. A reproduction of the latest one issued is shown here (Fig. 1).



DEPENDABILITY

DEPENDABILITY is the anchor that holds the ship in every storm, the friendship that never fails in times of stress, the promise that is never broken, no matter what the cost.

Dependability is something you can hang on to, come what may; without it, hope is an illusion and expectation a disappointment.

Have no commerce with men who are not dependable, else you also may fail in your engagements and outlive your reputation.

THE DEVINNE PRESS

A desk card sent out by the De Vinne Press, New York city, most pleasing typographically and containing a message that is worth while.

Some time prior to each legal holiday the company issues a blotter similar to the one shown here. One is placed in every piece of mail leaving the office just before the date of the holiday. Sometimes, the company says, it connects up its printing service with a little historical matter concerning the day. In others, only the name, business and telephone number are given. As to the results obtained from this form of publicity, the company writes:

We have had quite a lot of favorable local comment on these blotters, but have never traced any new business directly to them. Nevertheless we believe that they serve to create a bond of friendship and kindly feeling between us and our customers, and if they maintain this, or help to do so, they are worth the money.

The blotters are simple in makeup and are attractively printed. They should prove to be a valuable part of the Hughes-Buie Company's direct advertising material.

Advertising Aprons

The Eclipse Electrotpe and Engraving Company, Cleveland, Ohio, recently made a hit among its printer customers by sending out several hundred aprons with the company's compliments. Fig. 2, taken from *The Eclipse*, the company's house-organ, shows one of the aprons on the job. Made of stout canvas with all of the necessary pockets, each of these aprons carries a big, audacious Eclipse emblem all over the front. As soon as they had been delivered the re-



FIG. 2.

quests for more began to come in. It only goes to prove that not all good direct advertising is in the form of circulars, booklets and similar publications. Something that is useful will always bring ample returns on the money invested.

"The Bullseye"

The first number of *The Bullseye*, a house-organ started by Stevens & Wallis, Inc., Salt Lake City, Utah, is doing its full share in enlightening the users of advertising as to the real necessity of publicity in times of business lull.

"Why are some advertising appropriations decreased when business first slumps, and increased as business grows steadily worse?" asks *Bullseye*. "We think we have the answer. With the first sign of a slump reason says 'trim your overhead'; snap judgment says 'advertising must go with the non-essentials.' But mature reflection brings you desperately back, hunting for the life line to rescue the perishing. Advertising is your life saver. You'll never do without it again."

This phase of advertising and the necessity for the right kind of advertising "to hit the mark" is given intelligent treatment in the house-organ. Among other things the firm sponsors this advice, which can well be given serious consideration by business concerns:

There is no one best advertising remedy for merchandising ailments. Not until a careful diagnosis of all the symptoms has been made can you determine whether the backbone of your advertising campaign should be newspaper displays, bill boards, car cards or direct by mail literature. But this much is universally true: At some place in nearly every advertising campaign you will find a few pieces of well prepared advertising literature very helpful.

The Bullseye is issued in the form of a twelve page folder. Six pages are devoted to color reproductions of specimens of

work designed by the firm for some of its customers. The rest of the space, with the exception of the cover pages, is given over to advertising talks. With the use of color the whole has a most pleasing appearance typographically.



FIG. 3.

The front cover and the clever design for the return card which was included with the first number of *The Bullseye* are shown in Fig. 3.

The C. F. Heller Bindery

A glance at the world's champion fighter as shown in Fig. 4, a reproduction of the first page of a folder issued by the C. F. Heller Bindery, Reading, Pennsylvania, apparently does not set one to thinking about printing and binding. But the chances are that the timely appeal of this cover will cause one to turn the page where will be found the relation—as Jack Dempsey has trained through years to become a great fighter, so the Heller bindery through forty years of effort and experience has developed as a champion in service rendered to business. The folder is a good example of the timely news appeal adapted to the conveyance of an advertising message. On page two there is a tipped in halftone of the Dempsey quarters and the great fighting arena. The third and fourth pages are devoted to the Heller message.

NEWSPAPER CO-OPERATION

Indianapolis newspapers maintain the most noteworthy merchandising service departments we have noticed anywhere—and they keep them tuned up to perfection all the year round. Volume I, No. 3, of the *Co-operator and Merchantiser*, issued by the *Indianapolis Star*, is at hand—four columns wide, made up in newspaper style without column rules. Aids to merchandising, business news and suggestions, financial news, advertising features illustrated, window displays, etc., are some of the features. In addition, these Indianapolis papers issue many kinds of business boosting information in the shape of card circulars, illustrations and in many attractive forms. They go further and provide business surveys in any line, and, we understand, maintain a force of men to aid salesmen in locating business houses and in placing lines of goods advertised in that city and in others within some distance of Indianapolis which are covered by the publications interested. It will be interesting this year to note the effect on advertising volume in that field.—G. L. Caswell.



FIG. 4.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Treasury Department has decided to establish a government printing office at Harrow, as a three years' experiment, on an estimated expenditure on plant and buildings of £200,000.

A PROMINENT Sheffield typefoundry has reduced its surcharge on types, borders, spaces, quads, etc., to 12½ per cent, effective June 1. Without doubt the other typefounders will fall in line with this reduction.

A MOVEMENT is on foot to raise a fund for George Howard, Tabley road, Halloway, who is the last of Charles Dickens' compositors. He set up a portion of "Edwin Drood," at Messrs. Clowes' printing office in Stamford street, London.

ONE of the most remarkable things at the recent printing exhibition in London was a small copper plate bearing on its surface a name composed of twenty letters, which name was repeated and engraved entirely by means of the photographic camera in all 300 times, and yet the entire 6,000 letters occupy a space of only 2 by 3 inches. The astonishing thing to realize is that this name thus repeated had each separate time, notwithstanding its minuteness, been the subject of a separate photographic exposure, through the use of a stop and repeat camera, made by the Pictorial Machinery Company.

IN a talk before the World's Printing Congress at the recent Printing Exhibition, Howard Hazell argued against the proposal of certain American printers to base standard weights and thicknesses of paper on pounds and inches per thousand sheets. This, he said, would be a retrograde step, because in the United States they would have the pound and inch and in Europe (England included) they have the gramme and meter. As the metric system is more largely used, he hopes representations will go from England to induce the United States to adopt the European decimal system of standard thicknesses and weights. This recommendation does not touch the sizes of paper sheets, which is a separate question. Mr. Hazell also contends for the "mille" (1,000) as the measure of sheet count, as against the "ream," which now consists of either 472, 480, 500, 504, 508 or 516 sheets.

GERMANY

DURING 1920 over 34,000 books, of which 6,277 were new editions, were published in this country, as against 35,000 in 1914, which was a record year in the German publishing trade.

THE Standardization Committee designated to consider the subject has decided upon 21 by 29.7 centimeters as the size for business letter sheets. This is a "hypotenuse oblong" proportion.

KARL KLINSCH, who forty-eight years ago started the *Allgemeiner Anzeiger fuer Druckereien*, at Frankfurt a. M., on May 26 celebrated his eightieth birthday. His journal, which is a weekly, is one of the leading printing trade publications of Germany.

ACCORDING to a recent agreement in the book trade, a surcharge upon the German mark prices will be made upon books exported. The surcharge rate will be 100 per cent on those sold in countries having a strong exchange (or *Valuta*) rate (Switzerland, Holland, etc.), and 50 to 60 per cent on those in countries with a weak exchange rate (Austria, Italy, etc.).

A SPECIAL meeting of the International Gutenberg Association was held in Mayence, April 17. A number of new honorary members were named, including men from Stockholm, Christiania, Copenhagen, Woerden (Holland) and Berne. The yearly dues were increased, no doubt because of the low value of the mark. It was proposed to issue a yearly Gutenberg calendar, which should have a high literary value

and be exemplary in its typography. The membership is reported to be increasing; especially satisfactory is the fact that many foreigners, who had dropped out in recent years, are returning. Recently a production of the Gutenberg Society, "Das Regensburger Buchgewerbe in 15. u. 16. Jahrhundert" ("The Ratisbon Book Trade of the Fifteenth and Sixteenth Centuries"), by Karl Schottenloher, a 269 page volume, with ten plates and fifteen illustrations, was distributed gratis among the members. Another work, by Gustav Mori, on "Was hat Gutenberg erfunden?" ("What Did Gutenberg Invent?") will shortly be ready for the members.

FRANCE

AMONG the recent admissions to the Legion of Honor, the names of nine members of the printing and paper trades are recorded.

THE French commercial newspaper, *Les Echos*, had on exhibition at the recent Paris fair a special issue measuring 15 by 19 feet.

THE Second National Book Congress was held in Paris, June 13 to 19, under the patronage of President Poincaré. The first congress was held in 1917.

THE French typefounders' association has announced the negation of the three per cent advance in the price of type, etc., which it had made in November, 1920.

IT is reported that the National Library has a manuscript believed to be 7,000 years old. It is a treatise on the functions of a librarian in the land of the Pharaohs. It was discovered by an engineer making excavations in Egypt.

PIERRE DOULADOURE, of the printing house of Les Frères Douladoure, at Toulouse, which was established in 1692 and which has been continuously kept in the family, was recently nominated a member of the Legion of Honor. The present Douladoure brothers are of the seventh generation of this printing family.

BELGIUM

THE Musée du Livre at Brussels has just issued a handsomely printed sixteen page quarto pamphlet reviewing its activities since its foundation fifteen years ago.

RECENTLY modified customs regulations have increased the "coefficient of increase" from 2 to 4, on the following goods: Typographic prints, lithographs, chromolithographs, photolithographs, chromotypographs, phototypographs, phototypes, zincographs or other reproductions of drawings or engravings on wood, metal or stone; also albums and picture or drawing books.

INDIA

THE editor, Sardar Mangal Zingh, in Alaki, was condemned to three years' imprisonment and a fine of 1,000 rupees, because of the publication of an article advocating a boycott on the English and their businesses.

THE editor, Chandra, and the publisher, Iyer, two prominent Brahmins, were recently arrested and placed under 300 rupees bonds, for having published an article in the *Rangoon Mail* having as its topic "The Burdens of the Natives."

HUNGARY

WHILE the average of wages in Hungary is calculated as about 15 times the 1914 rates (as against cost of living of about 44 times), the wages in the bookbinding trade have increased to but 11 times the prewar rates.

RUSSIA

IT is related that a printer in Moscow had placed a statue of Gutenberg in front of his place of business. In a short while he was ordered by the police to remove it, because—most of the public passing by took it to be the statue of a saint and would make the sign of the cross and bow religiously before it; some even knelt before it.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

A. J. STADLER, Sandusky, Ohio.—Folders for the American Crayon Company are excellent all the way through.

TRIBUNE PRINTING WORKS, Wisconsin Rapids, Wisconsin.—Specimens are excellent in every respect, especially so being the various forms for the Tri-City Athletic Club.

MACDONALD, ACTON & YOUNG, Philadelphia, Pennsylvania.—The booklet advertising Danish Bond, done for the B. D. Rising Paper Company, is excellent in all respects. An unusual and valuable feature is the pocket in the back cover, where

and invoice with anything you have ever done in Parsons. You can not beat the old standby. The poster advertisement for The Haas Company is too crowded and the display is too weak for a bill of this sort. It is neatly arranged and excellent, considering the limitations put upon you by the extent of the copy. You are doing a very fine grade of work.

PALMER & OLIVER, New York city.—The booklet, "Printing Then and Now," is most unusual, both as to the nature of the contents and the layout. Page headings, which give one an idea as to

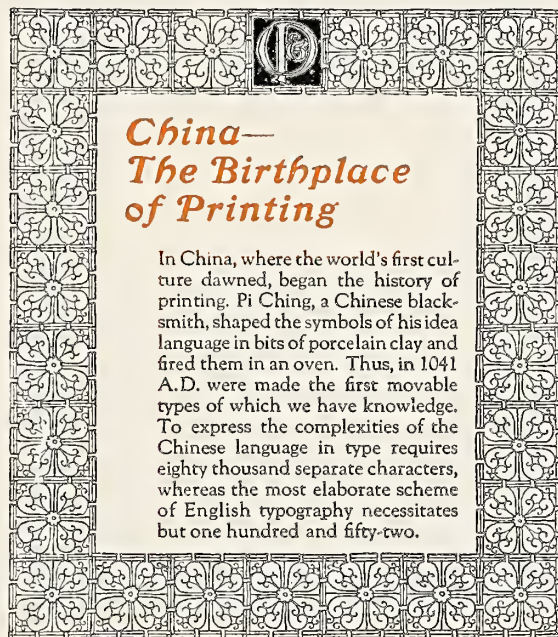
WILLIAM ESKEW, Portsmouth, Ohio.—Specimens are excellent, as usual. We would be surprised to get a collection of specimens from you containing a single example with which we could find fault. In nearly every package there are one or two specimens which strike a new note, which seem to stand out as that "something different" every one seeks and so few find.

GORDON & FERGUSON, Saint Paul, Minnesota.—"The Years Since 1871" is a most interesting and pleasing hard bound booklet. No improvement is possible on the workmanship and the materials are



Printing

lit the torch of learning and turned on the power of industry. Educated by the inventions of the past and equipped with the improvements of the present, Palmer & Oliver, Inc. place the achievements of modern printing at the service of modern industry.



China— The Birthplace of Printing

In China, where the world's first culture dawned, began the history of printing. Pi Ching, a Chinese blacksmith, shaped the symbols of his idea language in bits of porcelain clay and fired them in an oven. Thus, in 1041 A.D. were made the first movable types of which we have knowledge. To express the complexities of the Chinese language in type requires eighty thousand separate characters, whereas the most elaborate scheme of English typography necessitates but one hundred and fifty-two.

Title and one text page from an interesting booklet produced and circulated among business prospects by Palmer & Oliver, New York city. Each page of text treated of some one phase of the beginning of printing, in the manner illustrated by the page shown at the right. The titles of all these pages are given in the review appearing on this page.

are contained various samples showing uses for this grade of paper. The suggestion value of these loose specimens ought to prompt extended use of bond paper.

MARKEN & BIELFELD, Frederick, Maryland.—Glad to see more of your fine printing. Excellence in typograph, supplemented by good paper stocks and clean presswork, results in work that delights the eye and doubtless rings the cash register, too, for you and your customers. We find no faults whatever.

O. A. LARSON, Eldora, Iowa.—Your sentiments regarding the Parsons series coincide with our own. You can not go wrong on Caslon, which can be used with propriety and with telling effect on a greater variety of work than can any other style. It is doubtful if there is a job on which it would be a poor choice. Compare your very attractive letterhead

the contents, are as follows: "China, the Birthplace of Printing," "Printing Was Known to the Scribes of Italy," "Japan Invented Paper and Made Printing Possible," "Holland Claims the Invention of Metal Types," "John Gutenberg, of Mainz, Father of Modern Printing," "William Caslon, Printer of the First English Book," "America's First Printing Press at Harvard," and "Palmer & Oliver, Masters of the Printing Science, the Printing Industry and the Printing Art."

ROBERT L. GREGORY, Carlisle Barracks, Pennsylvania.—The diagrams of different formations, illustrated by geometric squares to designate the numbers and positions of the men, are remarkably well done. The fact that the officers are indicated by the squares representing them being printed in colors makes the whole of each formation clear at a glance.

of the best quality. The idea occurs to the writer that possibly the event, the fiftieth anniversary of a large concern, might warrant something larger and more impressive.

L. L. RESCOTT, Hartford, Connecticut.—Your program for the Ladies' Night and Banquet of the Connecticut Valley Club of Printing House Craftsmen is unusual and attractive. The light color on the inside pages is a little too light and we do not like the handling of the lines, "Ladies' Night and Banquet" on the first inside page, but outside those points the appearance is very good.

D. B. MOORE, Chico, California.—The cover for the annual banquet of the Chico Ad Club menu booklet is excellent. It is reproduced, but the small size here shown does not do credit to the original, which was far more pleasing because of proper size and because it was printed on a beautiful antique



10, rue bayen



wagram 84.91

In its original form, the above letterhead was a beauty. It was printed in black, buff and gold on gray stock of good quality. The gold appeared in the circles in the top section of the band of border, while the buff "filled in" the rectangular units of the lower section of the border.

white stock with deckled edges. The card for the Friesley Aircraft Corporation is likewise pleasing.

FULLER & SMITH, Cleveland, Ohio.—Samples of direct advertising forms received from you bear out the statement we have frequently made in this column, that is, you take more than usual care in the physical appearance of the work you do. All the forms are characterized by striking and effective design, supplemented by color treatments which add greatly to their impressive power. No better work of the class is being produced anywhere.

P. PONCETI, New Orleans, Louisiana.—Discard that queer, shaded text letter in which the large business card for Eva J. Duncan is set. It has no good qualities to justify its use. Ugly, illegible and queer, it strikes us very unfavorably and doubtless would so influence a great majority of persons. Your design and arrangement are very good, but your type equipment is very poorly selected.

MORRIS REISS PRESS, New York city.—Your work always good, seems to undergo a constant improvement. You have a very interesting style which means that none of it is dull and commonplace, yet you do not wander from the path of good taste. The letterhead for David L. Engel is the most interesting specimen in the collection, we think. Any suggestions that we should make on the improvement of the house-organ, *The*

Makegood Messenger, would be based on personal taste, which we never permit to govern our suggestions. Criticism when made in this department is based wholly on fundamentals and a thing must be *wrong* to be found fault with. The writer, of course, has his preferences as regards type faces and styles of arrangement, but there are so many good type faces and such a variety of possibilities within good taste and good design in their arrangement that to criticize on any other basis would be unfair and more harmful than good.

WILLIAM C. FARR, Bayonne, New Jersey.—Your work will stand comparison with the best that is being done today. Attractive and readable typography, supplemented by the finest of papers and good printing, leaves nothing to be desired.

STRANGE PRINTING COMPANY, Miami, Florida.—The blotter issued to announce the acquisition of a Kelly press for your plant is very pleasing.

COQUEMER, Paris, France.—Thanks again for your kindness in sending us samples of your interesting and clever craftsmanship. We enjoy studying them and find your own letterhead, herewith reproduced, particularly interesting. It is helped materially by the refined color treatment, which is also decidedly unusual.

J. E. TAYLOR, Bolivar, Missouri.—The cover of *The 1921 Mozarkian*, annual of the Southwest Baptist College, is beautiful. Unfortunately the text does not measure up to the same high standard. Presswork on the halftones is very poor, showing evidence of improper make ready as the main fault. You or your pressman should study the use of the overlay. Text is well composed, although the pages would be brightened materially by the use of a two or three line initial at the opening of each article. The measure is too narrow or else the pages are too long, for the outside or front margin is too large in relation to the foot margin for most pleasing results. On a book of this nature the advertisements should be set throughout in the same style of display, as there are so few advertisements on a page and the pages are so small that all advertisements will get attention without resorting to the uncertainties of contrasts to give each of them individuality.

RUSSELL & COCKERELL, Amarillo, Texas.—The cover of the menu for the Dew Drop Inn (Do Drop In) is a beauty. The color effect is wholly unusual and delightfully pleasing. The main display line would have been equally effective, and the general effect much more pleasing, if the under-scoring rules had been eliminated. The initial letters printed in color could have extended upward instead of downward from the remaining letters of the words, making a capital and small capital effect. The orange used for printing the headings on the inside pages is too weak and is trying to the eyes by artificial light, as we can now testify from experience. The parallel rules used to square up the short headings with the body are the strongest items on the inside pages and detract, we think, from the type. When printing type in a weak color be sure to use a type face correspondingly heavier, in order that there will not appear to be a weakness where the lines in color appear.

ELDEGE R. VEKEMAN, Woonsocket, Rhode Island.—Considering your youth and lack of experience you do very well. Your type equipment is not modern, many of the faces being very old. Because of the great improvement that has been made in type design during recent years these faces look bad. We note a tendency, as in most young printers, to use too many ornaments. Keep the idea in mind at all times that the type should be the thing and use ornament only when it helps the type to attract the attention by setting it off attractively in design. Very little ornament is required for that purpose if it is rightly used and much ornament defeats its purpose, however used. The simplest way is best in ninety-nine cases out of a hundred. Most of the specimens, however, would be high grade were they set in some of the better styles of type such as Caslon, Cloister, Kennerley, etc. We believe you would find the study of the principles of design a great help. A number of good books are available on that subject, some for as low a price as \$1.

Picher District Leader, Picher, Oklahoma.—Specimens are of average quality. In design, display and arrangement they are satisfactory, and would be very good indeed if the type faces used were attractive and pleasing. Often a text in relatively large size can be used with roman to good effect in display work, but when the roman is so large that the

Bazaar & Chowder Supper
by the Ladies' Aid Society of
St. Paul's Ev. Luth. Church
in the Sunday School Room on
Friday, November 17th., 6 to 10 P. M.
Tickets Thirty-five Cents

CHRISTMAS CANTATA
"A SEARCH FOR SANTA CLAUS"
in the Sunday School Room of
ST. PAUL'S EV. LUTH. CHURCH
Wednesday, December 27, 1916
at eight o'clock in the evening
CHILDRENS' TICKET, FIFTEEN CENTS
Reserved Seats Ten Cents Extra

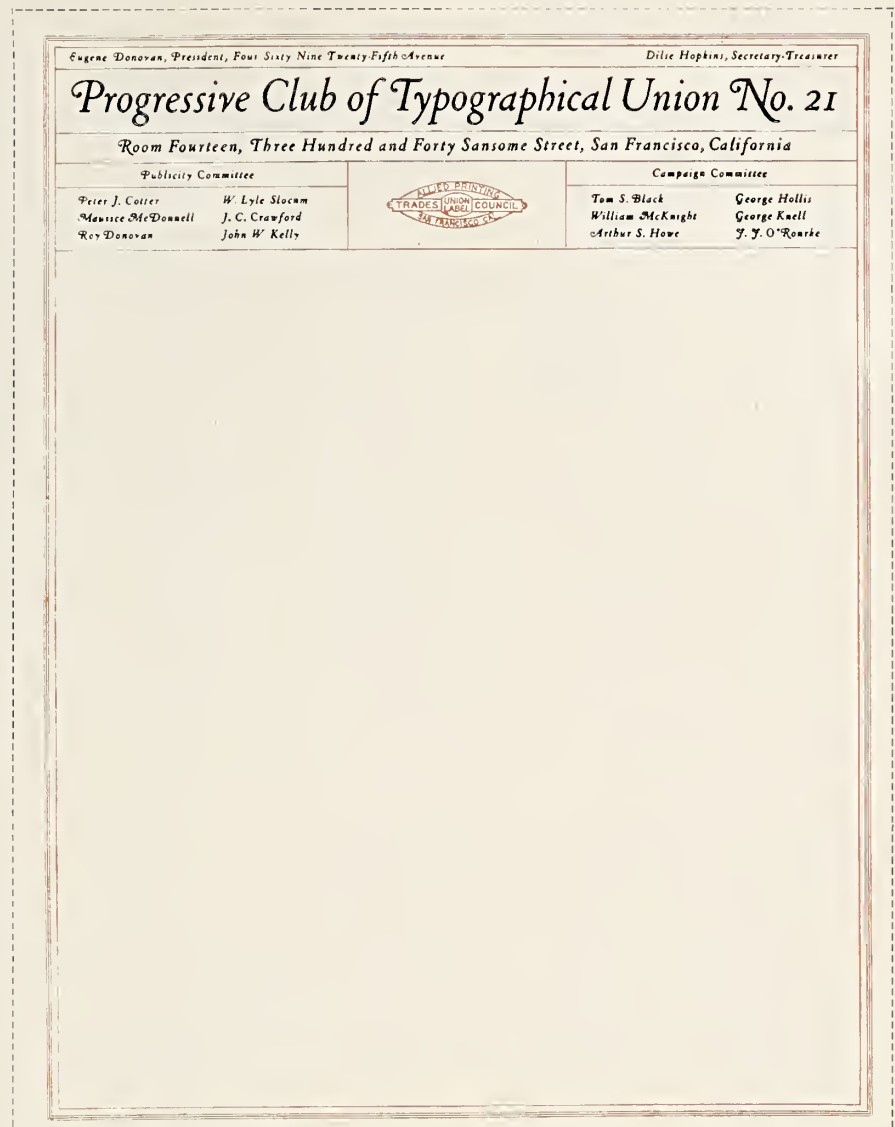
Interesting, appropriate and attractive tickets by William C. Farr, Bayonne, New Jersey.

difference in shape between it and the text is readily apparent the effect is not pleasing. This is frequently the case in your work. Your letterhead, printed on brown stock, is very good, although the red ink on brown stock does not show to best advantage. A bright green would have been more harmonious and effective. The three lines at the bottom of the design are the same size, and as they set forth different features — nature of business and address — there should be some distinction between them. The cover for the program booklet of the Women's Home Missionary Society lacks unity and balance. The main display is at the center of the page, and as the optical center is above the exact center the page appears bottom heavy. The fact that the type of the page is arranged in three distinct groups makes the need of a border to unify the page desirable, the effect being scattered as it stands. Here again the clash of type faces is apparent.

E. H. BLAIR, Houlton, Maine.—The letterhead for the Northern Cedar Company is effectively designed and represents the style of display on which the Parsons series can be used effectively, there being very little copy. Of the two color treatments we prefer the one in light blue and full tone of blue on white stock. In both instances, however, the light color used for printing the company's trade mark, over which the name of the company was printed in the stronger color, should be lighter, as the name "Cedar" is made very illegible in both designs. The heading for the Aroostook County Fair, and also the one for the Peabody Potato Carrier Company, are not good and are of the character of work on which Parsons should not be used. Where there is a large amount of closely set matter, the flossy character of the Parsons type, due partly to the long ascenders and descenders, confuses. The type looks best in open display, for which it was designed. The color combination on the folder for the First Baptist Church, red orange and what appears to be a deep maroon having a purplish hue (we can not be sure on account of the lightness of the type), is not an agreeable one. There is not sufficient contrast for a complementary harmony or sufficient likeness for an analogous harmony. Otherwise the folder is attractive and serves its purpose.

GEORGE W. KINNARD, Pittsburgh, Pennsylvania.—The hanger, "Americanism," is quite attractive as well as impressive in appearance. If the three paragraphs at the bottom were set in one size larger type the appearance would be better and the hanger could also be read from a greater distance. The "jump" in sizes is too great, considering the amount of matter in these three paragraphs. Space for the larger type should be gained largely by setting the group in wider measure. More space below the heading would cause it to stand out more effectively. As spaced it appears somewhat crowded. The larger body matter is also too closely line spaced for pleasing appearance and easy reading. You could not, however, make this last named correction in addition to the others. If the others were properly made the only way to open up the lines of the larger body matter would be to first set it in smaller type. The most economical correction that would bring about a better effect would be to set the smaller body matter in wider measure, leaving it in the size as set. The proportions of the upper and larger group are not pleasing, it being almost square — in fact, only a little wider than it is deep. A type group, like a page, is most pleasing when it is of pleasing proportions, and we might say only then.

THE LEIGHTON PRESS, San Francisco, California.—The proof envelope is very attractive and embodies considerable advertising value along with the service it renders. Although capitals are essen-



This attractive letterhead was produced by The Leighton Press, San Francisco, California. The original was printed in black and yellow, the color being used for rules only.

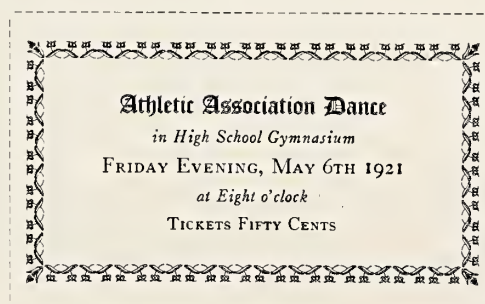
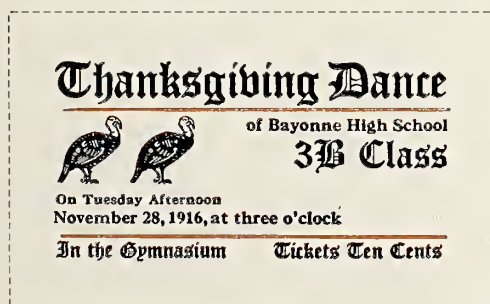
tial to the character of the composition, there are too many of them in the quotation form, because they are difficult to read. Your own letterhead is a beauty, and the one for the Progressive Club of the local typographical union is pleasing too. Presswork supplements the excellence of typography and design, and the work is therefore of consistently high quality.

SIDNEY SPAANSTRA, Grand Rapids, Michigan.—We agree with you, Parsons type must be used with discretion. Some of the most interesting, refreshing, attractive and striking examples of typography we have seen were set in this novel type series. Some of the worst, likewise, we have found in Parsons, often the type alone being responsible for the bad effect. We are certain that the cases where

it can be used to advantage are in the great minority. As examples, take the title page for Bissell's Picnic and the one for the folder "Steady Turnover, Good Profits and No Depreciation." The former is an informal arrangement on an odd shape of page, being very narrow. The effect here is good, although the page would be better if the central group were raised slightly, and more especially, if it were set in narrower measure. The second named is a formal arrangement, more crowded and with less variety in size of type. Parsons is a poor choice here. Parsons is an excellent series for use in open and brief displays where novelty and freedom, rather than dignity and refinement, are desirable. It is a poor selection for close and involved displays. It is a poor type, too, for use with the wide Copper-

plate Gothic, as on the letterhead for E. H. Hudson. The effect in this case is by no means pleasing, and we have yet to find another style, the shape of which will allow it to work well with Parsons.

EDWARD JONES, Evening Post, New York city.—While many of the specimens you have sent are excellent, some fall down, and seriously, because of the use in them of ugly type faces. An example of this sort is the card for Fuller Brothers & Co., "Benasco-Phoenix-Fulleroids-Neveleak," set entirely in gothic — block letters — of both extended and condensed shape. The effect is cheap. An equally formal effect could have been obtained on the



Two more attractive tickets by Farr, of Bayonne, New Jersey.

BEAUTY IN BUSINESS



VOLUME NUMBER II

A PRACTICAL AGE—AND PRINTING

THIS IS A PRACTICAL AGE. Men are after results. "Does it pay? Does it produce?" are the questions asked of a proposition.

Lovers of beauty, workers in the arts, people of culture, idealists, humanitarians, moralists, were decrying this—calling business sordid, looking down upon business men, as a class, as mean, material, insensible, unenlightened—when something happened.

These business men found that it paid to have their stores and their goods and their advertising beautiful; paid to call upon the genius and talent of the hour for its painting and its writing; paid to be really helpful and useful in what it was doing, instead of merely talking about service; paid to be human and faithful in its dealing with human beings inside and outside; and those things began to come true which the artists and idealists and moralists had been dreaming about. Which proved that they were true in the first place, but the others did not know how to make them work.

Printing was one of the last arts, perhaps, to feel this restorative, vitalizing touch. But look at it now! See where a man like Bundscho stands, in business and in art!

J. M. BUNDSCHO, Advertising Typographer
58 East Washington Street, CHICAGO



Cover and page of text from handsome booklet issued by J. M. Bundscho, advertising typographer of Chicago. The booklet was an exposition of Bundscho's advertisements in *Printers' Ink Monthly*, one of which is shown at the right.

card for the Sunningdale Country Club, with a more pleasing appearance and better legibility, by the use of larger letters of the Copperplate Gothic for beginning the important words, by arranging the lines more nearly according to sense and by careful spacing. The booklet, "Little Lights," could have been made very attractive if the panel on the front cover, which is printed in gold, had been figured instead of solid, so that the gold would be less strong. The type should be larger because of the prominence of the decoration, it being too small in proportion as printed. The text pages are very attractive, the script headings, which we did not like at first glance but which we now believe are all right, adding distinction to the treatment. The other booklet, "Poems," is interesting because of the prominence of the initial on the cover, but we believe the title should be moved slightly to the right.

H. S. MORRIS, Devil's Lake, North Dakota.—Specimens are generally quite satisfactory for the purpose. While most of them are ruled blanks, on which little style is possible, they are well executed and as such are as commendable from the standpoint of execution as if they were display work. We note in some cases disregard of the principle of shape harmony in the use of condensed and extended types in the same design, Cheltenham Old Style lower case, a thin letter, being associated with extended Copperplate Gothic. Outside the difference of shape, which in itself is sufficient to make the two types appear unattractive in the same job, there is a pronounced difference in letter construction, which is likewise in itself sufficient to prohibit their use in one piece of work. Title pages for programs and cover designs are generally well treated. An exception is the one for the Fifteenth Annual Meeting of the Minnewaukan Presbyterial Society, where the long squared up lines interspaced with extra short lines form a wholly displeasing shape. There is no variety in the size of display between the three main points, although manifestly they are not of equal importance. The

main display should be "Minnewaukan Presbyterial Society," the second display "Fifteenth Annual Meeting" and the third display "Westminster Presbyterian Church," where the meeting was held.

*Ogden
Conservatory of
Music*

SQUIRE COOP, Director

THE FOLLOWING PROGRAM
WILL BE PRESENTED NEXT
MONDAY AT 3 O'CLOCK IN THE
AFTERNOON, AND AT 8
O'CLOCK IN THE EVENING AT
THE OGDEN CONSERVATORY
OF MUSIC, BY THE PUPILS OF
LESTER HINCHCLIFF

You Are Cordially Invited

Program title by Arthur C. Gruver, Ogden, Utah.

RICHARD M. REED, Martins Ferry, Ohio.—There is too much rulework on the title page of the folder for the Belmont County Bar Association, especially as the rules are very conspicuous and are used in a way that emphasizes their prominence. The page looks complex and lacks unity because of the scattered arrangement of the parts, which effect is increased by the rules. The type faces do not harmonize with each other, one being a condensed, decorative text and the other an extended, severe block letter. The inside pages are needlessly spread out, the matter thereon taking up more space both from top to bottom and from side to side than is desirable. This, too, because of the fact that there is often more space between the lines than is apparent in the margins, causes the effect of a lack of unity. The margins should be, and could easily have been made, wider to the great improvement of the appearance of these pages. Why the colons at either end of the two headings? They are so light and faint that they can not be said to lengthen the lines, if that was your purpose in using them; and bad they been strong enough in color to maintain the lines to greater length, they would have detracted measurably from the prominence of the lines. Such makeshifts should never be resorted to. Copperplate Gothic is not the ideal type face for setting programs and menus; a good roman is far better, being more stylish, more beautiful, more refined and more dignified. Programs and menus ought, by all means, to be attractive, hence the necessity of starting right with the use of good type.

A. L. SCOVILLE PRESS, Ogden, Utah.—Specimens are excellent, and consistently so, in every feature of their production. Good typography, in attractive types, well printed, makes every one of them a gem.

MEYER-ROTIER PRINTING COMPANY, Milwaukee, Wisconsin.—As you state, the series of advertisements for the Milwaukee Gas Light Company are very striking indeed and ought to bring excellent results for the advertiser. Certainly they can not be overlooked and certainly,

too, they grip the attention because of their forceful and interesting appearance. Several of them are reproduced in the Newspaper department of this issue.

MUNGER PRINTING COMPANY, Belvidere, Illinois.—Our compliments on the handling of the official score card for the races held July 4. This class of work is usually treated in a careless manner with a helter skelter array of type faces, but you have used Caslon consistently, and the program makes a very presentable appearance.

From the Associated Artists of Philadelphia we received a package containing numerous striking and effective examples of commercial art, many of them hand lettered forms that are generally combined with illustration. Notable in the collection is a brochure, "Visualization," which traces the development of an advertising idea from its inception to its completion—when ready for insertion in the magazines. Tipped to one page is a photographic reproduction of the customer's order, conspicuous on which is the following instruction: "Illustration must indicate the wide scope of finance as applied to business, particularly international, but for heaven's sake don't show any pretty pictures of Tokio or South America." The next page shows a reproduction of the roughest of sketches, in which the idea begins to take form as studied from the angles of its message, its intended audience and the institution it represents. This, as stated in the title, is the seedling that went to the artist. Next we find a reproduction of the artist's dummy in the form in which it was presented to the customer for approval, and then comes a halftone showing the same sketch as returned from the customer with his suggestions written thereon, prominent among which are the words, "Be sure to keep general effect of prelim," which shows how well the customer was pleased. Next we find the advertisement completed, as it appeared in the magazines. Another exceptional piece is the booklet of eight 9 by 12 inch pages entitled "An Alphabet of Art," on the pages of which are numerous examples of the Association's commercial art. These are characterized by striking effects and strong attention value.

S. V. CAGLEY, Grand Junction, Colorado.—In most instances the specimens are well composed, neat in arrangement and well displayed. Faults are in the use of different styles of type that do not harmonize. Examples of this character are the cards for H. V. Slayback, in which Cheltenham Old Style italic, another light face italic, both of condensed shape, and extended Copperplate Gothic are used. There is not only a difference in shape between these two types of letters to make their use together displeasing, but there is the difference in design or form of the letters between the three styles. Another weakness is in the use of colors. The orange used on one of the blotters, "What's Your Time Worth?", on the card, "We Want the News," and on the stuffer, "This is to Remind You," is altogether too weak in tone as compared with the colors used with them to form a pleasing tone balance. Furthermore, we find this color very weak by artificial light. Happily, the blotter and the stuffer you have reprinted in different and better colors, the orange and blue of the blotter being changed to a bright strong red and a good green, while on the stuffer the weak orange used for the type is changed to a good, strong and readable brown, and the border which on the first named was in light gray is changed to red. A bright green would be better than the red for the ornamental color, inasmuch as red and brown are difficult to harmonize—and they do not harmonize in this instance. Complementary harmony or the harmony of opposites is safer for those relatively inexperienced in colors. The blotter, "Your Printing," is the most pleasing and the most correct typographically of any specimen in the collection.

ALBERT SCHILLER, New York city.—Specimens are excellent. Particularly striking and interesting is the broadside, "Types," herewith reproduced.

DAVIS PRINTING COMPANY, New York city.—Stationery forms for the Beauty a Duty Company, printed from small sizes of Caslon caps in light gray ink on gray stock, with a light and refined floral ornament in light orange, are excellent. The booklet menu for the testimonial dinner tendered Mr. Frawley is unusual in format, and in excellent taste.

Messenger, Minneapolis, Kansas.—The cover for the very attractive booklet, "Annual School Directory," would be improved by the elimination of the parallel rules underneath the main display line. The line, being the largest on the page, has,



This BROADSIDE is to make you acquainted with an unusually skilful arranger of types who devotes his energies to creating beautiful & very striking typographic forms for high class selling literature. Impressive broadsides, dainty leaflets and folders, dignified announcements, in short, the printed things that must have charm enough and vigor enough to impel the recipient to buy. He has a sure command of his medium which is printers' type, and is trained to use illustration & color to advantage. In all, he is well equipped to design material of a special character for a few of the better stores whom he now addresses.

Albert Schiller, 209 West 38 Street, Fitz Roy 27 10



Unusual broadside treatment by Albert Schiller, advertising typographer, New York city. Printed on rough hand made paper and on a sheet 9¼ by 14 inches, the original broadside is decidedly impressive.

we think, sufficient emphasis without this method of adding to its strength. The rules detract from its neatness and appear superfluous. If they were removed and the two upper lines moved lower, the appearance would be greatly improved, as you can demonstrate to your own satisfaction by cutting them out from one of the covers and pasting the two top lines lower as suggested. The other specimens are thoroughly satisfactory, except, perhaps, the menu for the Leader Drug Store, the title page of which appears disorderly because of the lack of care in placing the lines in groups, and because the lines are set without system. One group is placed at the left (lines flush), the next in the center (but the lines are neither centered nor consistently arranged in any form), while the bottom group is centered. The display is weak, too, and the lack of form, either in symmetry or otherwise, makes the general effect displeasing. The Messenger is a fine paper, presswork being exceptionally clean and uniform. The advertisements are handled in a simple manner, and, with a minimum

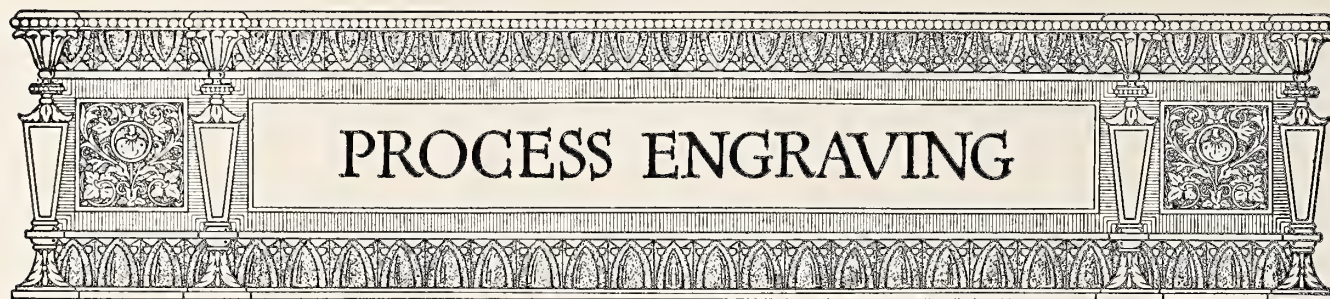
of display lines, and effective display where used, the result is wholly inviting and readable.

WALTER F. CLARK, Dallas, Texas.—When we consider that, as you state, you had never worked in a composing room nor had any print shop experience until you launched out in business for yourself we marvel at the excellence of your product. Certainly it goes to show that attention to business rather than length of experience is a more reliable criterion of a man's ability. While most of the work is of excellent quality, and requires no improvement for all practical purposes, there are some instances where improvement could be made. Your folder on law brief printing, "A Brief Message," is in general quite effective; the

third page is pleasing and attractive, too. The title, while quite graphic and forceful, is not so pleasing as it would be if roman lower case had been used in place of the italic capitals. The method of setting the lines, leaving irregular masses of white space which result in a lack of symmetry, is faulty. If the titular matter had been set in roman lower case, or even in capitals, the lines centered and the ornament placed close to the third and longest line, so as to preserve a good shape, the effect would have been better and none the less forceful. The type faces used on the title of the program for the concert and vaudeville given by the Royal Flying Corps do not harmonize either in shape or in character of the design. The block letter is wide, severe and lacks artistic merit, whereas the text letter used for the main display is condensed, rich and artistic. They do not look well together, in fact, as employed, each nullifies the beauty of the other. Groups such as the one on the first inside page of the booklet for the Cole Dealers of Texas should be placed above the center of the page so that balance and proportion will be good. Furthermore, the shape of a panel such as this should agree with the shape of the page. You do remarkably well with the New Method Embossing. Some of the specimens are helped very materially by the blind embossing. Letterheads are excellent, and presswork on all the specimens is high grade.

THE BECKWITH COMPANY, Dowagiac, Michigan.—If there is one decidedly outstanding feature about the work done in your private printing plant, devoted wholly to the preparation of advertising matter on the famous line of Round Oak stoves and furnaces, it is the presswork. Certainly this is desirable, as the illustration of a stove—full of detail and made of several kinds of materials—ought to be well printed if it is to show to good advantage. Suffice to say, we have never seen better presswork. But the goodness, the exceptional excellence, of your advertising literature—booklets, catalogues, broadsides, store cards, etc.—does not stop

there. Seldom do we see as good typography and design, never that which is better. You have made a happy choice in the selection of Cloister Old Style and Cloister Bold as the basis of your type equipment. Cloister is an attractive face, exceptionally legible and possesses a goodly measure of distinction. Display is excellent throughout and the booklet covers, both the simple typographic and the four color process covers, are prepared with taste and skill. We have studied every specimen carefully, and have gleaned a few ideas from them that will help us. There is just one wee fault, and it does not pertain to quality but rather to size. The broadside, "Presenting to Furniture Dealers a New Department with Extraordinary Volume and Profits," is too large. Of course the effect is impressive, but the difficulty of holding the large spread while reading it offsets the advantages of initial impressiveness. Possibly we are wrong in this, but, as our experience with the piece brought the thought to mind, it may be worth your consideration when preparing similar pieces in the future.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
 Replies can not be made by mail.

Engravings From Photographic Negatives

Thomas H. McGrew, Fayetteville, Arkansas, writes: "Please advise if there is any process for making printing plates from photographic negatives such as are made for bromide paper printing."

Answer.—Ozias Dodge, of Norwich, Connecticut, tried a few years ago to introduce such a process, but not receiving sufficient encouragement abandoned the attempt.

Photoengraving Figures From the Census

The 1920 Census of Manufactures compares 1914 and 1919 figures in the engraving business as follows: Thirteen engravers' supply houses in 1914 sold \$768,000 worth of material, while the 21 houses in 1919 sold \$2,248,000 worth. In 1914 there were but 376 plants given over entirely to photoengraving. They produced \$15,539,000 worth of engravings, while in 1919 the plants had increased to 420 turning out \$29,245,000 worth of engravings. Though the number of wood engraving shops had decreased to 55 in 1919 from 72 in 1914, their product was worth \$1,154,000 in 1919 compared with \$719,000 in 1914.

Halftone Negative Making

From the Douthitt Diaphragm-Control Corporation, 6194 Greenwood avenue, Detroit, Michigan, comes a booklet on process negative making which every reader of this department should send for. It is a reprint of articles used to advertise the company's attachment to lens and camera. The booklet contains much information on lighting the copy, "flashing," selection of stops and development of negatives, all of special value to every user of this diaphragm control system. The skilled halftone photographer, however, will use his trained judgment as to "flashing" and will not be bound to any system of development fixed by the number of seconds required. Halftone negative making, where the highest artistic results are required, is a matter of skill on the part of the operator and will remain so. Were it possible to produce halftone negatives by machinery it would then become manufacture, and the public would soon tire of it.

Photoprocess and Rotary Printing

Our learned friend William Gamble, of London, in a recent speech, calls attention to a typewriting machine which he says will supersede the typesetting machines so as to abolish the typefoundry, composing room, stereo room, etc. He adds: "Besides dispensing with type you must realize that these rotary litho and gravure methods will dispense with the use of blocks to a large extent, for it has already been fully demonstrated that these methods of printing can effectively deal with any pictorial matter in line, halftone and color."

Mr. Gamble wisely predicts that all printing of the future will be done on the rotary principle, and for that reason rotogravure and offset printing have advantages over the flat line

engravings and halftones which the photoengraver produces. But we must remember in this connection that though the engraver and the typesetter at present produce only flat forms, they are quickly, and in facsimile, turned into cylinders for rotary printing by the electrotpe method for magazine and fine book printing, and by stereotyping for newspaper printing. Rotagravure cylinders can not as yet be duplicated by electrotyping and though offset cylinders can be duplicated by step and repeat machines or by transferring, the printed results can not compare with relief printing, so that photoengraving is likely to remain supreme for many years to come.

Beware of the Process Monger These Days

The opinion of this department has been requested lately regarding many alleged new schemes to save money in photoengraving. One was a German engraving machine promoted by English capital, when we make equally good engraving machines in this country. Another was a method of etching sheet iron plates for stencils, when sheet brass is much better adapted for the purpose. Then we hear of automatic cameras, which do everything but talk; etching machines, and methods for etching the sides of metal lines perpendicular; schemes for color separation which do away with re-etching; rotagravure methods that are improvements on Karl Klic's; planographic printing inventions that do away with relief printing altogether, and other schemes of similar nature. Many of these ideas are hatched in the United States, though some of them come from Germany by way of Switzerland. According to their promoters they are all "revolutionary," and the fortunes promised through them should be sufficient to help pay off war debts. This department has a reputation for not approving process schemes that are without merit, and has always space to notice improvements that will be of benefit to the trade.

Photozincography

Zincography, photozincography, photolithography and planography are terms which are sometimes used interchangeably, through error. Let us see what the differences are between them, as a confusion of terms of this kind is costly when mistakes are made and the plates ordered are not what was meant by the term used. The customer and the process-worker should speak the same language to understand each other.

Zincography was the name given to engraving in relief on zinc; it is now known as zinc etching. Photozincography is the producing of images on zinc by photography, either by photolith transfers or direct printing on the metal for planographic printing. Photolithography is the production of images on stone by photography, or the making of lithographic transfers by photography. Planography is the printing from flat metal surfaces even when bent around a press cylinder. To keep these definitions in mind it is only necessary to remember that zinco refers to zinc, litho refers to stone and plano means

flat, so that any printing surface which is neither engraved in relief, nor incised as in intaglio engraving, should be called planographic printing.

Operations in Making a Zinc Etching

Roger Cunningham does a genuine service to the trade in the June *Photo-Engravers' Bulletin*, pages 17 and 18, when he tabulates the operations that must be gone through to make a small zinc etching. He shows that the handling of a minimum sized zinc etching requires passing through the hands of 12 to 15 people, for 22 operations, requiring 88 manipulations, or in case of specially deep etchings the manipulations are increased to either 100 or 120; and this does not include sending for and delivering the finished engraving and collecting the bill. Some buyers of photoengraving need just such information as this, and the article should be reprinted in a little folder and used by engravers as a "stuffer" in outgoing letters.

Tin Printing

H. B. Dowling, Pittsburgh, Pennsylvania: The process used to decorate the tin boxes which you inquire about is called tin printing and is done by the offset method. It is one of the oldest applications of printing from a rubber sheet. The designs and wood grains are photographed on grained zinc sheets and prepared to print from as in lithography. Instead, the printing is done on a rubber blanket which is offset on the metal sheets that are first coated with a light ink tint and dried. As there is no absorption of the ink, as when paper is printed, the metal sheets, after printing, are delivered upon an endless belt through an oven where the inks are "baked" on. There is no trouble in printing colors on metal sheets through lack of register.

Inventor of Inkless Printing

The newspapers recently recorded the sudden death of W. Friese-Greene, while speaking at a "movie" trade association meeting in England. He was acknowledged to be the inventor of the first practical moving picture camera. Later he gave much of his attention to endeavors to photograph in colors and came near dying of starvation. One invention of his in which a great deal of capital was sunk was to do away with printing ink. The idea was to impregnate paper with a cheap chemical so that when the stereotype, or other curved metal printing plate turned against a metal impression cylinder, this chemically treated paper would change color when a current of electricity would pass through the paper from the printing cylinder to the impression cylinder at the contact line. Edison and others have tried out this idea, though thus far it is a dream that has not come true.

SELECTING COLOR BY ARTIFICIAL LIGHT

An invention which makes possible the choice of colors in artificial lights with certainty as to tints was displayed recently at a meeting of the Illuminating Engineering Society. It consists of a lamp or lamp attachment with a colored reflector which corrects the distribution of energy in the spectrum of the artificial source. The use of it in drapers' shops, it is claimed, will permit colored patterns to be matched equally as well under gas or electric light as in daylight.

A demonstration of the new "artificial daylight" was given at the Leicester Galleries recently. A high power electric light bulb is fitted with a cup shaped opaque reflector, the inside of which is painted a silver gray color and throws the light against a screen shaped like a parasol. The screen is lined with small patches of colors, arranged according to a formula worked out by Mr. Sheringham, the inventor. The light thrown down from the screen shows colors almost as well as in full daylight and much better than any other arrangement of artificial lighting.—*Modern Lithographer*.

THE TWO BILLS*

BY R. T. PORTE



HE good old days are always those that have passed. We look back on them and think how much better they were than the present days. Also, if we have a Godgiven sense of humor, we can see many of the tragedies of the past in a farcical light. It was in the good old days, before the eighteenth amendment, when the apprentice, more commonly known as the devil, had an old broomstick with three notches on each end and a place to hold it in the middle. At noon he would put three pails on each end of the stick and go forth, to return in a few minutes with the pails full and a foaming collar on the top of each one. Oh, the joy of sinking one's nose in the suds and getting a long thirst quenching drink!

The noon lunch gang at the William Saunky Company's plant had just had this delightful experience, and each man was opening his lunch bucket to see what the "missus" had put there for him to eat. Not very long before this time a seventh man had joined the gang of old regulars who for years had eaten their lunches together and enjoyed a smoke and a story or some gossip during the noon hour. The seventh member was practically a newcomer to the Saunky family and was not well acquainted with the methods and traditions of the company, but as he looked like a regular printer his presence in the gang was not resented.

Just as the boys were finishing their lunches a young man sauntered by and spoke to several of the gang by their first names.

"Who's your friend, Mac?" asked the new man.

"Why, Shorty, that's Bill Junior," replied Mac, "and he's a chip off the old block."

"I know as much as I did before. Who is he?"

"Bill Junior, didn't you hear?" growled Mac. "He's the boss, the main squeeze and the son of the old gent himself, now dead two years."

"Oh," said Shorty. "He must be one of those snoopy guys, gumshoeing around looking for trouble. But the way the fellows work here he should worry."

"Say, kid, you haven't been in this place long or you'd know a thing or two," said Fritz. "He should have been here when the old man was alive, eh boys?"

"We'll say so," they all replied.

"From what you fellows say, this old man was some fellow. What about him, anyway?"

"You tell him about the foreman with the white shirt, Bert," said Fritz. "That will put him wise to a few things around here."

"Well," began Bert, "McConnell, the foreman, went and died after some ten or twelve years with the company — just when he was beginning to know something, according to the old man's ideas. So a new foreman had to be hired, and instead of taking one of us boys the old man looked around and hired a comp from another shop who was said to be a great worker. I guess the old man thought we needed some one to put a little pep into us and this new foreman was the real stuff when it came to work.

"He was a worker, all right. He used to lock forms, set type and help the porter. He even showed the devil how to sweep the floor. I never saw a foreman who could find so much work for himself. I've seen lots of foremen who could find plenty of work for me, but this fellow found all the work for himself.

*Note.—This is the seventh of a series of twelve stories of the printers of Chiapolis. Copyrighted, 1921, by R. T. Porte.

"We enjoyed it immensely and used to leave our work to watch the foreman. It did seem good to see a foreman working. We used to talk among ourselves about jobs we could dodge so the foreman wouldn't run out of work. Fritz had to correct a form on the press, but he couldn't do it right, so the foreman went down and did it while Fritz watched. It was great to watch a foreman work; most of them sit on a chair and cuss you for making mistakes.

"The old man used to come out to watch this new foreman and smile when he saw him with his sleeves rolled up, manhandling a heavy chase to the elevator so it would go down to the pressroom right. That suited Scotty first rate, as that was his job. Now all he had to do was to watch the foreman doing the work for him. That man could do so much work that the rest of us thought it was no use for us to kill ourselves, and it got so we let him do most of the work.

"One day he was helping the porter with some cases of paper and the rest of us had dropped our sticks and were leaning against the cases watching him. We didn't notice the old man or we'd have been very busy. He did love to see men work, even if his hardest work was chewing the end of a cigar."

"Say," broke in Fritz, "did you ever see the old man with a lighted cigar. I've seen him hundreds of times with an unlighted one and only once with a lighted one, and—"

"Never mind the cigar," interrupted Shorty, "go on with the story. What did the old man say?"

"Not a darn word. I saw him first and remembered I was looking for a case in the next alley. I kicked two of the boys as I went past, and they immediately lost all interest in the foreman. But I kept my eye on the old man. He went over to the foreman and said something, and the foreman followed him into the office. I had seen men fired before and knew the system. I was sure that foreman was due to have the can tied to him.

"Imagine my surprise next morning when I came to work and found him at his desk on the platform where he could see everything. And, oh, man! What a sight! He was wearing a white collar and a 'biled' shirt and had his coat on. It was a new suit, one of those light colored things that would get dirty if you went within four feet of a proof press.

"I began to feel weak in the knees. I knew something was coming and it came fast.

"Come over here, Bert," he called, and I went over.

"He was looking at the time sheets for a job I had set.

"I have been going over your work," the foreman said, "and I find that you took three hours to set this job. Just how many of these three did you spend watching me work?"

"I didn't mean to say it, but it slipped out before I thought, 'Oh, about two.'

"Just what I thought," said this gentleman foreman. "Well, hereafter you set jobs like this in one hour and I'll do the watching."

"So that was the end of our good time. He did the watching from then on, and you don't do much without him watching and knowing what you're doing. Take it from an old timer, Shorty, that foreman knows all the tricks, so don't think you can put anything over on him."

"But what did the old man do to him?" asked Shorty.

"Nothing except tell him that he was to come to work next morning in his glad rags and wear a white shirt and collar. He was to sit up on that platform and if there was any watching to be done it was up to him and not us poor slaves."

"What then?"

"That's all there was to it. He did what the boss told him and is still foreman and likely to be till he dies."

"Guess the old man must have been a real character," said Shorty. "But how about this Bill Junior? Is he the same kind or just one of these rich men's sons?"

"Say," said Bunch, "don't get it into your head that Bill Junior is any soft thing. He isn't and don't you forget it."

The gang roared at this and Bunch grinned sheepishly.

"Go on, Bunch," said Mac, "tell Shorty about that dollar bill you lost. It's old to us but it's good, and after he hears it he'll say Bill Junior isn't so slow at that."

"Gosh, I hate to think of that dollar I lost," said Bunch sadly. "But I guess it was good for me. Bill always smiles at me and I know darn well he's thinking of that dollar, but I make fewer mistakes cutting paper now and I think he ought to give it back to me."

"You ought to be glad it was only a dollar you lost and not your job. Go on with the story."

"All right," continued Bunch. "You see I was running the cutting machine, cutting stock for the job presses. It was in the spring and I guess something was wrong with me. Anyway, I had tough luck and cut four different jobs wrong. I didn't mean to do it, but I didn't realize paper cost so much. While I was sorry about spoiling the paper, I thought more about the work of cutting it over again. Bill must have heard about it, for one day he comes strolling through the shop and stops at the paper cutter.

"Say, Bunch," he says, 'have you got a dollar bill?'

"Sure I have," I says.

"Give it to me," says he.

"Seeing he's my boss I hates to refuse him and passes over the one buck. He takes the bill and tears it in two. Then he tears it again and again until the bill is all in little pieces and he throws them away.

"What the —" I starts to say, but he stops me.

"You've been cutting up my paper money and throwing it away," says he, 'so I thought I would show you how it feels to have your money cut up and wasted!' And then he turns and walks away.

"You know, I never thought of that before and it taught me a mighty good lesson. I've been careful ever since and no one cuts stock with less spoilage than me. I think Bill should give me that dollar back as —"

Just then the one o'clock bell rang, and they all went back to work.

MANAGERIAL SNAPSHOTS

Authority to issue an order involves the responsibility to see that it is properly executed.

The one common element in all enterprises is the human element.

In war wise direction is of more avail than overwhelming numbers, and in industry good management is more important than a large plant, and a wise policy is of more avail than perfect equipment.

It is impossible to pay permanently high wages unless a large amount of work is done for the wages.

There is no advantage to the employer in paying low wages, for in doing so he fails to get proper return even for the small wages he does pay. Thus both employer and employee put a premium on inefficiency.

It is a recognized fact that the good man at high wages not only does more work per dollar wages than the poor man at low wages, but better work.

One employer engages men at high wages, and is successful. Another employs men at low wages and is a failure. The latter says the successful proprietor can afford to hire good men at high wages, because he is successful. Experience demonstrates, however, that he is successful because he hires the good men at high wages.

The shop invariably reflects the manager.

A standardized method is any method that is recognized as too good to be altered, or as the best that can be attained or expected.—A. C. Briggs in "Ben Franklin Witness."

Collectanea Typographica

By HENRY LEWIS BULLEN

I felt what worldings never share—
Oblivion of all human care.
Such hours are few, but well we know
That Learning can those hours bestow.

—Dr. Syntax's "Tour to the Lakes,"
Canto xxx.

* * * *

Seek and Ye Shall Find

If you find happiness in the work which you are doing you have discovered the most profound secret of life.—*The Thinker*.

YOU find happiness in your work as you find every other thing—by seeking for it. You can't be a happy printer unless you seek to know what Printing is, what it has done, what it can and will do. You must be tolerably well acquainted with its history. *Collectanea* has a wide acquaintance among printers, and has never found one who actually found happiness in printing who was not versed in the history of printing. Just being satisfied is not happiness, though it may be an element of happiness.

* * * *

The First American Wood Engraver

THE one art in which America has excelled other nations is that of wood engraving. Alexander Anderson was the first American wood engraver. He was the best wood engraver we had while in his prime. He taught several engravers who afterward became famous, and he himself is famous as one of the great masters of the art. He was the son of a New York master printer, John Anderson, and was born in 1775. As a boy, working in his father's printing office, after it was re-established in New York at the close of the War for Independence, Alexander was first attracted to engraving through his admiration for the metal ornaments used in printing. He read a description of the technics of engraving in an encyclopedia, and with this foundation and a home made graver he began at the age of twelve to cut simple things on type metal. These he sold to the printers.

Alexander's father placed him with a New York physician to study for the medical profession, in which he eventu-

ally took his degree in Columbia College in 1796 and established a practice. While studying and practicing he developed his talent for engraving on type



Alexander Anderson (1775-1870)

First American wood engraver, from a wood engraving made by himself in his eighty-first year. Anderson ranks among the greatest of wood engravers. As a youth he learned printing in his father's printing house in New York. See biography herewith.

metal and on copper. His first wood engraving was made in 1793. After that he preferred wood as a medium and soon acquired such a reputation in what was then a new art in this country that he found it profitable to abandon his profession in favor of his art. He patterned his work on the style of Bewick, the English regenerator of the art of wood engraving. He made his own drawings, and as he was industrious and rapid, he produced a surprisingly large number of engravings.

As a man he was much beloved by a great number of friends. He was generous, especially to the ailing poor who received treatments without charge long after he had ceased to practice medicine for fees. He was scholarly, a musician, a good painter of miniatures and on ivory, and a member of the Academy of Fine Arts. In his ninety-third year he

ceased to engrave for publishers, but continued to engrave as a matter of pleasure until six months before his death, in 1870, at the age of ninety-five.

There are two lives of this modest, celebrated man, and a great many of his engraved blocks are in existence and are sought after by art collectors. He drew and engraved the illustrations for Holley's "Life of Franklin," in which there are two pictures of printing offices. As Anderson knew exactly what a colonial printing office was, these engravings are accepted as true pictures of a printing office in Franklin's time. He also engraved the portrait of his father, John Anderson, who thus gained the distinction of being one of the only three colonial printers of New York who have left authentic portraits.

* * * *

Preface Written by the Proud Printer of an Old Book

GILLES RICHEBOY, a printer of Sens, France, in the sixteenth century, thus commends one of his books to the public in the preface:

... Here then, kind reader, is the book, in the printing of which, in its arrangement and in the excellence of the types and decorations, and in the proof-reading, I have spared no pains to please your senses and to make reading easy. Take, then, this flower of my printing house, on which I have labored lovingly, and if it pleases you, give thanks to God and those who have studied and worked with me to make this book as good or better than any printed book in France. If you should find some errors, may it be your good pleasure to bear with them and rectify them in kindness. If you should do so you will encourage me to continue my enterprise and to bring out other printed works which I know shall be profitable to you.

In the name of God, I salute you.

* * * *

Framed in Good Typography

FOR as it is hurtful to drink wine or water alone; and as wine mingled with water is pleasant and delighteth the taste; even so speech finely framed delighteth the eyes of them that read the story.—II. Maccabees.

Shakespeare Knew

IN his "Merchant of Venice," Shakespeare put into the mouth of Bassanio the words: "The world is still deceived with ornament." Does this not hit a too common fault of American typography, as well as of other things (furniture, for example) which have in them an element of art, good or bad, according to the producer? See a man or woman use ornament judiciously and you see a student who has learned the values in plain surfaces and of restraint in accentuating them with ornament. In printing, this seems to be the most difficult thing to learn. Thus it is that when we admire a printer's good work we often say: "This man deserves much praise for what he has refrained from doing." To this we may apply the humane sentiment of the most humane of poets, Robert Burns:

What's done we partly may compute,
But know not what's resisted.

And is it not so in all human relations: gaudy uniforms, fine clothes, ecclesiastical and military pomps, official positions, all too often hiding ineptitude or pretense, yet "still deceiving" the world? Ornament is a precious thing if rightly interpreted and religiously used. As we use it, so may our refinement and culture be estimated. Do not overdo in ornamentation; use rather too little than too much; until by careful study you may use ornament to preserve the sweetness of proportion, "expressing itself beyond expression," making hard found simplicity sublime. Here is food for thought toward finer lives and better printing.

* * * *

An Opportunity to Become Deservedly Famous

IN every master printers' association there are members whose hearts are in the right place, who would do something to advance printing if only some reform presented itself to them as being within their power to advance. Perhaps, for instance, there is such a master printer in Kalamazoo. If there is one in that city, or in any other city, let him commence a campaign to put in every printing house in his city the full quota of apprentices provided for in the union rules.

Not very long ago the anti-unionists were fond of accusing the typographical unions of attempting to create a dearth of compositors, and the rule relating to the quota of apprentices was held to be proof of the accusation. When the United Typothetæ made its first survey in the interests of apprentice training, it discovered that the printing houses were employing very little more than

half the quota of apprentices which the union rules provided for! It was demonstrated that if the employing printers hired the full quota of apprentices to which they were entitled there would not be a dearth of compositors.

The typographical unions limited the number of apprentices to curb those employers (quite numerous when *Collectanea* was a printer's devil) who disgraced themselves by using boy and girl



John Anderson (1750-1798)

Among all the colonial printers of New York, we have authentic portraits of only three: Gaine, Rivington and Anderson. This portrait is from an etching by Albert Rosenthal, based upon a wood engraved portrait made by Alexander Anderson, the famous engraver, and son of John Anderson. John Anderson arrived in New York from Scotland in 1770. He worked as a journeyman until 1773, when he became a master printer and published an anti-English newspaper. When the British army occupied New York in 1776 Anderson, who was known as "the rebel printer," attempted to remove his printing plant from the city, but it was seized and he lost all. During the war he acted as a scout for the Revolutionary army. He resumed his printing business, but with little success, and died during an epidemic of yellow fever in 1798.

labor to compete against employing printers who employed journeymen or journeywomen.

Who will start a crusade to recruit the ranks of competent compositors? Who will bring this reform before the association to which he belongs? Who will drill into the consciences of careless employers the monetary as well as the ethical advantages of training an adequate body of apprentices of the right sort, fairly well schooled, with a fair degree of literary capacity, of good character and with intelligent aspirations? Such would be a noble work, and if successful it would be of more benefit to mankind than the crusade of Peter the Hermit for the capture of Jerusalem from the paynims, which stirred all Europe.

The Man Above the Machine

PROTESTED a business man recently, "I fail to see how you can turn out so much better printed matter when you use the same kind of ink, type and paper as every other printer." The art student uses the same kind of paint and canvas as Whistler; the young violinist uses the same kind of fiddle and plays from the same notes as Eddie Brown; and the young lady with literary longings uses the same sort of plain white paper and writes with the same kind of pen as Kipling — but the results are somewhat different. We repeat — It's not the material, but the brains behind the material that counts.—*The Needle, House-Organ of Young & McCallister, Printers, Los Angeles.*

* * * *

Royal Roads

Was this a Royal Road, built long ago,
Where sumptuous trains defiled in glittering show?

Did here the people stand attent, or kneel,
Their subject loyalty to sign and seal?

The King's Highway — and did his armies
march
Victorious beneath the flowered wreath'd
arch?

I can not answer you, though well you guess
Such pomp has drifted into nothingness!

But true it is, unto this very day,
All roads are royal, if Kings pass that way.

And proud may any be to walk therein —
To follow where these majesties have been.

They might be met on any thoroughfare,
Yet few — oh, few of us, would be aware!

It is their way to wander in disguise —
They take no trouble to fill hungry eyes!

Yet shall the dust cry out, that touched
their feet,
And to long aftertimes their names repeat;

Along the quivering air a Voice shall go:
"This is a Royal Road — they made it so!"

They — they, the burden bearers, great of
heart,
Who helped poor pilgrims, come from any
part!

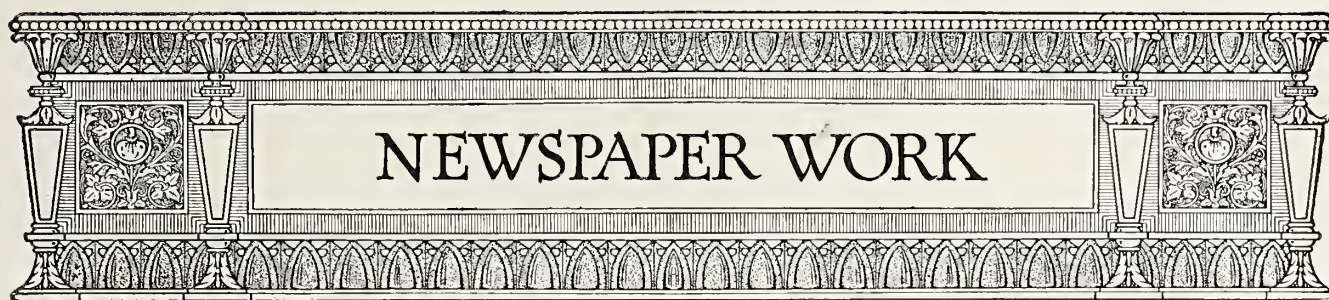
So simply gracious were their words and
port,
Where'er they journeyed, there they held
their court.

Each act of theirs by finest patience graced,
They tarried not o'erlong, nor made they
haste.

Another imperator they obeyed,
Whose mandate was, "Give aid — and still
give aid!"

They to their own took, ever, other loads . . .
These Servant-Kings of men made Royal
Roads.

— Edith M. Thomas (1920).



BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Who Shall Suggest Improvements?

A friend in Missouri who has a very good county newspaper writes for some information, and requests also that we make some suggestions for improvement of his newspaper. Not so easy, this suggesting improvements for a good county paper, without seeing each issue of the paper for some time and also studying the field it occupies. Undoubtedly any experienced newspaper man of keen observation could find some suggestions for possible improvement in almost any paper. But what is required is news and feature improvements which will also be remunerative to the publisher. We have seen ideas adopted in some newspapers that, while in themselves good and creditable, were so costly and so nearly impossible to sustain that other features had to be neglected, and the publishers themselves became embarrassed to the point of utter discouragement. Competition sometimes forces the use of such things, or appears to force them, but nothing less than a strong bank account could see them through. That is equivalent to "losing one's head" in a wrestling match or a swimming race. Humiliation must follow.

For instance, because a competitor has a good cartoon syndicate service, would it be wise for a competing publisher to put on a special cartoonist in order to produce local cartoons of decided merit and value for this paper's exclusive use? No doubt the idea would make a hit with many readers and bring some prestige to the paper, but the expense might take all the profits of the advertising department and subscriptions, and would probably draw upon the reserve (if there should be any) in the job department. Unless by careful management and working every possibility to make such a cartoonist pay his own way, there might be a loss that would stop the clock, or, like the little steamboat with the big whistle, cause such a depletion of steam supply that in order to get up steam again the boat must stop for some time after whistling.

Again, there is the farm department idea now being worked out by many hundreds of newspapers. The original promoters of the special farm department idea spent a pile of money to put it across—and most of them gave it up after trying to make such a special feature pay its own way. But others have watched and profited by the experience and have approached the same ideal cautiously, with safeguards that make such a department pay out. The man, the field and the material to be worked with, by making use of county agents, farm bureaus and organizations of breeders, have brought an intensive study of the possibilities of such a department, with the result that many newspapers are gaining a fast and sure footing in that line.

Typographical improvement is a thing more easily accomplished. That is merely a matter of skill, experience and judgment as relating to types and machinery—and the type-founders maintain service departments and experts whose

advice is all that is necessary to perfect such ideals as the publisher wishes to attain in the appearance and makeup of a newspaper. Such improvements need not necessarily drain or bankrupt the publisher, for the initial cost is about the extent of it and may be accurately judged.

Editorially and locally, there is the most inviting field for improvement in any newspaper. Few are ideal in these respects, and the attainment of the ideal must come through proper selection of assistants and organization of the front office force. Some of the best and handsomest local newspapers published are continued in their high state of perfection by hired employees who are selected and trained to their tasks. The publisher's own discernment must make him the judge of such help and his own calculations determine how much of his receipts he can put into that department, while his good business ability alone can bring out of such improvement the returns that will keep his bank credit clear. We have had inquiries about certain men for front office work. One publisher asked if he could get a former employee back at almost any price. He had paid him \$30 a week for a service in all around newspaper work that was worth thrice that amount to the publication, but the fact was not recognized until too late. Some large publishers, who go the limit, place no bounds on the salaries necessary to keep certain men in their organization.

Suggestions for improvements in the newspaper will be boiled down to this: Study of the field; careful calculation of cost of new features and what the paper's income will stand; typographical appearance and mechanical efficiency; editorial and local news organization to get all the news in the best way for popular consumption. Outside of such general suggestions, only the opportunity to see and feel the situation in a given field would warrant any person, no matter how expert, in advising radical changes or even moderately expensive ideas.

Promoting Publicity in Large Fields

Independent telephone conventions are being advised by J. G. Mitchell, of Springfield, Illinois, secretary of the Illinois Independent Telephone Association, to bring their affairs before the public through the newspapers. "Tell your consumers all about your business," says Mr. Mitchell, "and be sure and include in your publicity the amount of profit you are making." This is the theory also adopted as good by the packing companies, the Standard Oil Company, many of the railroads, street car companies, and large interests that have transactions with many thousands of people in every State. Newspapers are being used for such publicity and for presentation of such facts as will set the public right and aid the big concerns in carrying on under present difficulties. The day of the paid publicity agent is not past, by any means, but the more he is paid, the more necessary it is that his propaganda shall be used—and to have it used, newspapers must

be paid for the space, not preyed upon for it. Recently the publicity agent for the Illinois Central Railway has testified that his road has secured the best results through paid newspaper advertising, and will continue to make large appropriations for that kind of publicity. He says the results have been checked, and the company knows.

In line with the above, a Church Advertising Conference was organized into a permanent department of the Associated Advertising Clubs of the World at the convention held at Atlanta in June. The publicity heads of four denominations were present. They were Herbert H. Smith, head of church advertising for the Presbyterian Church, U. S. A.;

Observations

Just why an inch should be a "square," or why any other quantity of space should be a "square," is more than we can see. Some old time printers seem to continue the use of the word square, or folio, or some such term for a given space of type. A line of type might much better be the unit, and the six point type the standard line. But even then there is the question of fat or lean face. How can any definite standard of type measurement be determined without first fixing the standard face or thickness of the type to be used? For instance, a six point roman type may contain twenty-six ems to the line and yet have a face so wide that it would require the

1846—The Beacon-News New Home Number—History of Aurora's Progress—1921

THE AURORA SUNDAY BEACON-NEWS

SEVENTH EDITION—SEVENTEEN PAGES
AURORA, ILLINOIS, SUNDAY, APRIL 27, 1921
PRICE TEN CENTS

**The BEACON-NEWS NEW HOME NUMBER
HISTORY of AURORA'S PROGRESS**

Initial and characteristic advertising page from "New Home" edition of the Aurora (Ill.) Beacon-News. For particulars read item on page 661.

Elmer T. Clark, manager of publicity of Methodist Episcopal Church, South; Frank E. Burkholder, publicity director Baptist \$75,000,000 campaign, and Dr. Ralph Wells Keeler, director publicity Methodist Episcopal Church.

Dr. C. F. Reisner, of New York city, in charge of the advertising conferences, stated that his church spends ten per cent of the entire budget in advertising, with the result that the congregations are larger and the increase in collections takes care of the advertising expense. Director Burkholder told how the Baptist churches spent \$30,000 on advertising and raised \$90,000,000. Elmer T. Clark told of the Methodist Christian education drive, which was put over recently with \$22,000,000 subscribed during a time of business depression.

Since the convention at Atlanta, a writer in the *Daily American Tribune*, a Catholic newspaper, has argued that the Catholic churches of this country might well afford to take up advertising as an aid to their pastors and churches. Thus the subject of church advertising is pressing steadily on to the point where its utility and advisability will be established. Newspapers now contribute more than most parishioners to the cause of any and all denominations, in the matter of news concerning religious matters in their communities. But to go further than mere news, the churches themselves should and finally will finance publicity departments, and the newspapers and printing presses will afford the best means for promoting church activities.

1873—First Commercial Bank

Fifty Years of Continuous Banking Service

Old Second National Bank
Thirty-One South River Street
Aurora

whole line to contain the alphabet. Manifestly, that would not be a correct standard for six point type. But if an ordinary, readable, commonly used face were selected which would contain all the letters of the alphabet within a space of sixteen or eighteen ems of said type, that would furnish a basis for standardized measurement. From that standard all kinds and sizes of type could be gaged in legal measurements, and no matter what the size of the type, so many ems would have to contain the alphabet. The equivalent of such a standard could be arrived at in court or in business, and final settlement be made on a basis of law, not of opinion as to size and shape of type—provided some recognized national authority first designates and adopts the standard.

A clever little copyrighted souvenir want ad. advertisement has been sent in to us by the *Brooklyn Eagle*, and is worth mentioning. It consists of a couple of cardboard discs, fastened together with an eyelet at the center, so the discs revolve independently. On the top one is the want advertisement of the *Eagle* with instructions for the use of the want ad. price indicator, which is exactly what the souvenir is. On the outer edge of the under disc appear figures in large type which indicate the number of lines of want ad. desired, while a slit at the bottom of the upper disc permits the showing, in red figures printed on the under disc, of the figures that indicate the cost of, say, twelve lines, one, two, three, or more times. This valuable souvenir is somewhat like a permanent calendar.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Flagler News, Flagler, Colorado.—Our compliments on a very attractive paper. Presswork is good and the advertisements, too.

The County Review, Riverhead, New York.—Your first page, herewith reproduced, is decidedly attractive and interesting looking. The whole paper, in fact, is good. Not the least of the good features is the clean, uniform print.

The Duluth Herald, Duluth, Minnesota.—Our compliments on an exceptional paper. Every editorial and mechanical feature is handled in such fashion as to indicate an efficient and thoroughly capable organization and excellent equipment. The display page calling attention to the new size of the paper, it having been changed from seven to eight columns on June 6, is impressive and ought to build prestige. Advertisements are well handled, and presswork is excellent.

CAMPBELL CALVERT, Laurel, Montana.—The special Christmas issue of the *Outlook* is a good one in every respect, although the feature calling for greatest admiration is the presswork, halftones being admirably printed on news stock. There are some very striking advertisements in the edition although there are some that are faulty through the use of too much large display and because of crowding.

TIMES PUBLISHING COMPANY, Pandora, Ohio.—The *Gospel Banner* is excellent. The type dress is characterized by pleasing appearance and exceptional legibility. The page is just a trifle too nearly square and the main lines of the single column headings ought to be set in larger type. Presswork is very good. Outside the points made above, we recognize no features requiring improvement, especially considering the nature of the publication.



Well balanced, interesting and attractive first page of Riverhead (N. Y.) *Review*, illustrating good effect of alignment of headings.

The De Kalb Daily Chronicle, De Kalb, Illinois.—Your "Spring Number" is a beauty. The issue is helped materially, and given significant importance, through the use of a large title illustration on the first page. Advertisements are remarkably well handled. The display is simple in that few points in each advertisement are emphasized and these are brought out emphatically. Presswork, too, is of the highest order.

CHARLES W. HOFER, Aurora, Illinois.—The "New Home" edition of the *Beacon-News* of 128 pages (Whoopie!) is a hummer. It has the quality as well as the size, and it bulks like the Sunday edition of a leading metropolitan newspaper. Typographically it is exquisite, beyond reproach, and every superlative we could use would be justified in describing its excellence. As the issue was published to commemorate the opening of the new plant and office building of the *Beacon-News*, practically one whole section of sixteen pages is used to sell the *Beacon-News* to its readers and advertisers. Large halftone illustrations of the plant, with portraits of the staff, are interspersed with interesting stories of the production of a newspaper. We judge from the number of portraits that every member of the big staff got his picture in the paper, at least the janitor was not slighted, nor was the errand boy, for the matter of that. There are portraits, too, of leading business men past and present, and one group shows the mayors of the city since its incorporation. Historical matter of great local interest is featured throughout, which should make copies of the edition prized for years and years to come. In this handsome and remarkable edition the capable men in charge of its production have done just what we have long advocated in these columns: They have confined the display of every advertisement to the single series, Caslon, and have practiced rare restraint in the amount of display, too. The advertisements are rare

gems, and the paper from the physical standpoint is one of exceptional beauty. Our sense of pride is high, not that these publishers got the idea from us, but rather that they have proved the result of what we have tried to get others to try out.

The News-Messenger, Marshall, Minnesota.—Your first page is a beauty. Presswork is very good indeed. The advertisements, while well displayed and arranged, are not as attractive as they might be, owing to the frequent use of the displeasing gothic or block letter. They are not so effective as display in some instances as they should be, because of the fact that the major display is not so strong as it ought to be. We don't like too many display lines, but we want those that are used to stand out emphatically.

DON J. WICKIZER, Monticello, Indiana.—The *Democrat* is a very good paper all the way through. First page makeup is consistently interesting and pleasing. Advertisements are forcefully displayed and well arranged along the most effective lines of simplicity. They could be improved only by the general use of one style of display type, as with so many in use an inharmonious effect is created—sometimes within an advertisement and often on the pages as a whole. Uniform borders will also help in making a paper pleasing in appearance.



This first page from the Bemidji (Minn.) *Sentinel* won first honors in the makeup contest conducted by the Editors' Short Course at the University of Minnesota.

The Kemmerer Camera, Kemmerer, Wyoming.—Presswork is the best of the good features of your paper. The advertisements are, for the most part, simply and effectively arranged and displayed, but the use of conventional type ornaments as in job printing is not a good plan. In a job of few lines, as, for example, on a title page or cover, they may be quite properly used, but to take up space with them in an advertisement is a mistake. They add no value to an advertisement and only detract from the type matter. We dislike the frequent use of the extra condensed head letter in your advertisements. In the cramped space of the column they appear satisfactory, more, we are sure, because of continued custom than because of any beauty that the letter has—for it has none—but in the more open space of an advertisement and closely related to other types, such as romans, of regular shape, the effect produced is very displeasing. What is the significance of the parallel rules inside the border of the Club Clothing Store advertisement in your special Easter edition? Bet a nickel you can't tell us.

EDMUND CROSSFIELD, Livingston, Montana.—You ask us point blank if we do not think an advertisement should have some reading matter at top, bottom or side. We answer you in kind that no publisher should allow his paper to be ruined by the dictates of his advertisers. We insist that if the paper is a good one—and one of the requirements of a good paper is a good makeup—the advertisements will get attention if they are made up according to the pyramid. The pyramid puts them where they do not distract a reader while he is endeavoring to read the news and where he is more likely to give them undivided attention when he has completed the news. You speak of advertisers getting "sore" because they do not get a good position. If they knew they could not dictate the position—if they had never been allowed to do it—they would have no comeback. Take the *Chicago Tribune*. No advertiser can dictate position in it. The *Tribune* follows the pyramid. Results from *Tribune* advertising are doubtless much larger per subscriber than in any poorly gotten up paper you can name. Plainly it must pay, because it costs an advertiser to buy space in it—and the same advertisers are found in it year after year. While we consider too many banner headings are used in the *Enterprise*, especially when it is considered the news items they cover are not of sufficient importance to merit such emphasis, the paper is well gotten up on the whole. The advertisements are well arranged and displayed, and the presswork is good.

Waseca Journal-Chronicle, Waseca, Minnesota.—We have no suggestions to make that would improve your paper. It plainly shows those in charge of it have their ears to the ground and are on the job. Every feature is good.

The Dawson News, Dawson, Georgia.—We admire your paper very much indeed; it is excellent in all respects, particularly so as regards presswork, which is clean and readable. Advertisements, too, are worthy of special mention and the first page makeup is invariably orderly and well balanced—and interesting looking, too.

Schuyler County Herald, Rushville, Illinois.—First page makeup is thoroughly satisfactory, and there is a large amount of interesting news matter throughout the paper, especially on the first page. The presswork is good, and the advertisements are well arranged and displayed. The appearance of the paper, however, is not so attractive as it would be if fewer styles of type were used and if the advertisements were arranged according to the pyramid, described elsewhere in this department.

judged by the generous package of specimens of clipped advertisements recently sent us. They are neat and attractive, yet forceful in display, due, first, to good judgment in display and arrangement and, second, to an excellent choice of type equipment. New Caslon, which is bold enough for any display and yet not so bold as to suggest the least crudity, is quite consistently used, and the effect of neatness and harmony that results from this restricted use of type makes the advertisements inviting and agreeable to the eye. A characteristic example is reproduced.

BEN WILEY, Charleston, Illinois.—Advertisements are of the highest order. The restraint you practice in the number of lines emphasized and the emphatic display which you give those lines that are brought out is in a large measure the secret of their success.

A. E. WILLIS, Nueva Gerona, Isle of Pines, West Indies.—The "Special 17th Anniversary and U. S. Navy Edition" of the *Isle of Pines Appeal* is a remarkably interesting number, particularly from an editorial standpoint. The

A REAL "SAFETY FIRST" INVESTMENT FOR OUR HOME FOLKS

7%

The \$1,000,000 seven per cent Cumulative Preferred Stock of the Milwaukee Gas Light Company at \$100 per Share and accrued dividends—Cash or partial monthly payments. Dividends payable quarterly.

MILWAUKEE GAS LIGHT COMPANY

The SECURITIES SALES DEPARTMENT of the GAS COMPANY, 112 Wisconsin Street, Phone Broadway 3074, will gladly furnish any further information desired regarding this stock.

CONSERVATIVE investors in this stock have decided that **"IT'S AS SAFE AS MILWAUKEE ITSELF"**

MILWAUKEE GAS LIGHT COMPANY

\$500,000,000

It is estimated that this immense sum is lost annually by the public in poor investments.

Absolute Safety of principal should be first considered when making an investment.

The Milwaukee Gas Light Company's 7% Cumulative Preferred Stock is a profitable and desirable investment for Milwaukee investors. It has the main requirement, safety.

"SAFE as Milwaukee Itself"

Price \$100.00 per share and accrued dividend. In cash, or by partial payments, monthly.

DIVIDENDS OF \$1.75 PER SHARE PAID EVERY THREE MONTHS.

7%

CUMULATIVE PREFERRED STOCK

The SECURITIES SALES DEPARTMENT of the GAS COMPANY, 112 Wisconsin Street, Phone Broadway 3074, will gladly furnish any further information desired regarding this stock.

INVEST YOUR SAVINGS

in the **7% CUMULATIVE PREFERRED STOCK** of the **MILWAUKEE GAS LIGHT COMPANY**

—and have an assured income of 7 per cent upon your investment, payable quarterly—March 1st, June 1st, September 1st, and December 1st—with unquestionable security.

"Safe as Milwaukee Itself"

STOCK MAY BE BOUGHT FOR CASH OR ON MONTHLY PAYMENTS.

The SECURITIES SALES DEPARTMENT of the GAS COMPANY, 112 Wisconsin Street, Phone Broadway 3074, will gladly furnish any further information desired regarding this stock.

Three striking three column advertisements prepared by the Meyer-Rotter Printing Company, Milwaukee, Wisconsin, for daily newspaper display of local gas company. They are particularly strong in attention value.

RALPH C. ROBINSON, Point Pleasant Beach, New Jersey.—We agree with you that a certain variety in makeup is desirable occasionally, so long as the character of the paper is maintained. We know people by their faces, and a paper, too, should have identity in the character of its makeup. The *Leader* is a mighty fine paper, although we regret that in the arrangement of advertisements you follow the pyramid only occasionally.

The McDowell Times, Keystone, West Virginia.—Your first page is well arranged, and the headings being quite carefully set make the page interesting. The fact that they are systematically arranged and balanced gives the page an appearance of order, which adds to its inviting appearance. We note that on many of the advertisements you do not use borders, and that where borders are used they are weak and made up of widely separated units. The effect is not neat, and the advertisements have a tendency to run together. Each display should be so handled that it will appear a unit, that there will be no danger of the eye wandering to an adjacent advertisement.

The Carleton Observer, Hartland, New Brunswick.—Presswork is the one outstanding good feature of the *Observer*. The question as to whether advertisements shall appear on the first page of a newspaper or not is something the individual publisher will have to determine for himself, but the fact remains that the appearance of the paper is the same whether they appear thereon at the regular rate or at double rates. Certainly the paper is made less attractive, less interesting to readers and thereby of less value to advertisers. Why not, then, make the whole paper worth more and charge all advertisers a rate that will equal, or exceed, the income now derived from increased charges for first page space? We believe, and have always believed, that the publisher should control his space, that an advertiser should accept the space allotted him by the publisher, which allotment should be determined by the best interests of the paper. You spoil the appearance of your paper—without benefit to your advertisers, either—by the use of overlarge and overbold types in small advertisements. Another weakness in the advertisements is the lack of borders—which would make them more pleasing because of the greater unity their use would give them—which is likely to cause one to read from one advertisement into another unconsciously. As far as possible, one style of display type ought to be used in a paper, and certainly in a given advertisement. The large volume of advertising carried speaks well for your stores as well as for your advertising solicitor.

HARVEY C. KENDALL, Fremont, Nebraska.—The *Tribune* contains a fine line of advertising display,

large number of halftone illustrations makes the edition of great interest. A very good grade of paper was used and while the printing of the halftones is satisfactory for the most part it should have been better. Advertisements are not in keeping with the standard of the paper otherwise. They are generally overdisplayed, both with respect to the number of lines brought out in display and the large size of the display. The fact, too, that in a single advertisement type faces that do not harmonize are often used detracts from the appearance of the individual advertisements and from the paper as a whole.

FUHR PRINTING WORKS, Williamsburg, Ohio.—Your paper, the *Times*,

is very good indeed, the faults apparent being of a minor nature. The first page is interesting in appearance and is well balanced. There is a little too much ink on the copy sent us, but the fact that it is uniform makes the effect less pronounced than if it were uneven. The advertisements are forceful in display and are well arranged, and if the borders were of uniform plain rules the appearance of the paper would be better. It is desirable to have as near as possible a uniform distribution of advertisements over the different pages in order that there will be no pages overcrowded with advertisements. One page overcrowded with advertisements will suggest that the paper is for the most part advertising, when there may be an adequate amount of reading matter.

FRED H. MAY, Lenoir, North Carolina.—In general the *News-Topic* is a fine paper. It will be so considered by any one who is not closely examining for details. To one who is looking closely, the extra condensed head letter used in advertisements looks bad. That style of letter is ugly, and while long usage and the fact that it permits a lot in small space makes it acceptable in headlines, the ill effect is very pronounced in advertisements where there is ample space, as for example, the page for Efrid's in your May 13 issue. This advertisement is not at all attractive. Too many lines are given particular emphasis, and the variety of shapes and styles of type used make it ugly and uninviting. Compare that advertisement with the one for The First National Bank in the September, 1920, issue, which is also strong in display, but confined to the single series, Cheltenham Bold. The latter is far more inviting—and it is stronger, too. The advertisements are much better in the earlier issue.

Marcus Hook Press, Marcus Hook, Pennsylvania.—The Automobile Edition is a dandy. The illustrated first page stamps it as a "special" at the first glance. Most of the advertisements are striking because of their large size and effective display. Others are weakened through the use of extra condensed capitals for display.

KRASNE BROS. 145 East Sixth Street

New Spring Styles

"in all that is beautiful and fascinating"

OUR selection of Wearing Apparel for spring 1921 is the result of careful planning—a close search of markets and fashion sources—and with the main view of holding down prices to the very lowest mark.

Wonderful selection for your Easter Suit

Every suit in our collection has some delightful feature to distinguish it. Every one is an exclusive model of unusual attractiveness and have received most tasteful treatment in design. No designer can do better to these models than of a wonderful fabric, style and workmanship. We can fit every man and suit from 16 to 40 and also suit for the very young. The prices are extremely low and range from—

\$24.50 to \$69.50

Extraordinary Savings in Smart Spring Dresses

The dress designs and materials will surprise you. For quality materials and for better spring dresses, this store has shown a keen mind for having the most complete selection. We feel confident that the women of this vicinity will be delightedly surprised when they see our smart and dressy dresses of Canton Crepe, Georgette, Tulle, Satin and the different combinations that have been selected from New York makers who specialize in only the very smart dresses. The prices are unusually low—

\$19.50 to \$59.50

New Blouses

Beautiful new Blouses for your new Spring Suit or for dress and sport wear. The prices range from—

\$4.95 to \$32.50

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Attractive department store advertisement from Fremont (Neb.) *Tribune*, illustrating good use of a cut service and also how a feature within an advertisement may be set off by paneling.

THE DEVELOPMENT AND INFLUENCE OF AUTOMATIC MACHINERY IN THE PRINTING INDUSTRY*

BY FRED W. GAGE



WHEN I promised your program committee I would address you on this subject, I was under the impression that it would prove not only an interesting but a relatively easy topic to prepare. After some weeks of intensive investigation, I will confess that more difficulties have arisen than I had dreamed of. In the first place it is not easy to differentiate between merely labor saving machinery as such, and automatic machinery which in most instances has resulted in displacing hand labor, or in reducing it to a minimum amount. In the next place there seems to exist, only in fragmentary form, any definite historical data touching the development of automatic machinery.

Then, too, there must be considered those machines of which the Mergenthaler linotype may be considered fairly typical, absolutely automatic in most of its vital operations, yet requiring skilled attendance and manipulation by a highly intelligent operator. The history of the invention and perfection of the linotype, and the struggles of its inventor are well known, as is also the case with the Lanston monotype and other machines calculated to do the work of the hand compositor. When these machines were first introduced there was bitter opposition to them from the hand compositors, who in their short sightedness could see only the possibility that machines might displace men.

Yet when we consider the influence of the general introduction of these machines on the printing industry, we can not fail to see that it has been marvelously beneficial. Instead of displacing workmen, these machines have created opportunities for multitudes of skilled operators which otherwise would never have existed. The vastly increased volume of printed matter which they have made possible has also been of tremendous influence in the invention and manufacture of vast quantities of printing presses, folding and binding machinery and the like, which otherwise would never have been needed. And it seems to be the almost universal belief that in spite of the opposition of the workmen when they were first introduced, these machines, by reason of their greater production, have enabled the payment of better wages and made possible better working conditions. In this way the workmen and their families have been greatly benefited and their living conditions raised to a higher plane. Thus the influence of these machines has been of signal importance in helping to raise the entire standards of the printing industry.

Furthermore, we have witnessed recently developments which suggest even greater and more far reaching benefits to the industry through the systematized and wisely directed efforts being put forth by the manufacturers of the so called typesetting machines to raise the typographic standards of their output. Primarily their aim was to increase production and lower its cost, a most laudable ambition, and very generally fulfilled. As contrasted with the indiscriminate and incongruous use of the great diversity of type faces, etc., available to the machine owner, there has come a well conceived and splendidly executed plan to make typographic design and correct, dignified use of the possibilities of every machine, available for every user.

It seems to me that in thus giving to the industry the benefit of some of the ablest and most capable thinkers along these lines, the machine manufacturers are rendering a most val-

uable service, and one which will be of great and enduring influence for good. Of course the perfection of the automatic single type casting machine as still used in the regular type foundries, as compared with the preceding methods of hand casting, marked another important era, but one which perhaps needs no discussion at present.

Before leaving this particular phase of the subject it might be well to consider how limitless seem the possibilities of invention. We can all remember when we perhaps admitted in a more or less patronizing manner that "O, yes, the machines can set straight matter all right, but there will never be anything doing on display matter." Yet there are machines which do successfully and economically set display matter.

To most of you, however, it is probable that my subject has suggested the application of automatic attachments directly displacing hand labor, such as the various types of feeders on cylinder and platen presses, folding machines, paper ruling machines and the like, as well as those machines which are automatic in some or all of their operations. Of this latter type the case making and pamphlet binding machines as used in the modern book bindery are excellent illustrations.

So far as the devices for handling single sheets of paper are concerned, it is difficult to trace authoritatively their history or development. It is very evident, however, that their inventors, very reasonably and logically, sought to duplicate, in so far as mechanical means would allow, the action of the human fingers and hands. Supplementing these devices came the use of compressed air and of mechanically induced vacuum.

The ingenuity shown in these machines forms a most striking tribute to the inventive genius of man as applied in an attempt to eliminate one of the most irksome tasks in the printing industry—the monotonous feeding of successive thousands of sheets of paper in exact position and correctly timed to the movements of the press or other machine.

Various types of feeders have been evolved to meet the varying needs of the service required, many of them equipped with delicately adjusted attachments which seem to have an almost uncanny intelligence in detecting an imperfectly fed or otherwise objectionable sheet. Many of them are capable of adjustment, with relative ease, to almost any sheet, and for handling thicknesses from onion skin measuring approximately one one-thousandth of an inch in thickness up to blank boards nearly one-sixteenth of an inch thick.

In the bindery we find machines for gathering and collating folded signatures, trimming off the folds, gluing on a piece of fabric, putting on the paper cover and delivering the book or catalogue all trimmed and ready to be sent out. Many other machines of similar automatic operation are also found in the modern book bindery.

Tracing their development one finds a record of hopeful but expensive experimentation which to those unacquainted with the vastness of the industry would seem prohibitively costly. So rapidly have improvements been made, machines being alluringly bettered long before they had commenced to wear out, that the word obsolescence has had to find a place in every printer's cost summary.

Right here we find a key to the great influence which these inventions have had on the industry, and also a suggestion of certain developments which have been far from beneficial. These we will take up later, first analyzing the good influences. Easily first among these should be noted the release of thousands of workers from a task the monotony of which can best be appreciated by one who has had the experience. Also we must consider this fact, that because of the nature of the business, with its constantly fluctuating volume, over-time has come to be considered as a necessary evil, and to one feeding a press by hand a twelve or fourteen hour day becomes a terrific drain on physical resources. With the automatic

*An address before the second annual convention of the International Association of Printing House Craftsmen, delivered by Fred W. Gage, treasurer of the Gage Printing Company, Battle Creek, Michigan.

feeder, and its steel muscles and tendons, fatigue is quite unknown, and with reasonable care in lubrication twenty-four hour days are perfectly permissible. Hence the influence of these mechanisms in increasing output is so marked as to largely account for their rapid introduction. Cold figures indicate that the press or machine automatically fed gives a greater product per hour or day than is possible with hand feeding.

Because of the fact that presses are normally more subject to stoppages than are folding machines, the latter seem to show a materially greater increase in production when mechanically fed. The careful pressman will occasionally inspect the form on the press, clean out engravings, replenish ink fountain, etc., usually doing this while the human feeder is putting up a fresh lift of paper, but once the folding machine is correctly adjusted there is no need for stoppage. Hence we find many concerns claiming as high as a thirty-five per cent increase per hour by the substitution of mechanical for hand feeding on folding machines, while on ruling machines the increase is even greater.

Mechanically fed platen presses customarily show twenty-five per cent greater production than those hand fed, but it should not be overlooked that this is due not so much to a greater speed per hour, as to the fact that more continuous operation is possible. Figures as to increased production by the use of mechanical feeders on cylinder presses show wide variance, but it is probable that the average increase of output is not far from fifteen per cent. It should not be overlooked, however, that almost without exception the reports show mechanical feeding to be more accurate and less wasteful than hand feeding, with a delightful absence of finger marks and smudges on platen jobs!

It is difficult to estimate how generally automatic machines are in use in the industry, but a fairly recent compilation indicates that there are approximately fifteen thousand flat bed presses in use in the United States, of which something over six thousand have mechanical feeders attached. Possibly a like ratio prevails as regards folding and ruling machines, but it is doubtful as applied to platen presses.

Turning to the other side of the question, it is not difficult to see some exceedingly harmful results which have followed the introduction of automatic machinery, coupled with the willingness of inventors to build special machines for special needs. Apparently the average employing printer is born an optimist and persistently cultivates optimism all his life! When a job comes along that is unusual as to size of paper, trimmed page or other details, he seems to fairly revel in the opportunity to order a special size of paper, a special, perhaps unnecessary, size or style of press, and a special type of folding machine, all these in the optimistic hope that he may find further use for them in the future!

While in the vast majority of cases he might easily persuade the customer—and to the latter's advantage—to use standard stock and standard equipment, he deliberately encourages the "special" plans, often in a mistaken belief that the odd or the grotesque is attractive. As an instance, note how page sizes of popular magazines have varied and been changed to meet the personal whims of changing executives.

It is pleasing to know that there has set in a definite movement toward a fairly standard magazine size, it being reported on good authority that such influential publications as the *Literary Digest*, *Life*, *Film Fun*, *Leslie's Weekly* and *Judge* have all decided on a trimmed size of $8\frac{1}{4}$ by $11\frac{1}{4}$, this being the present size of *Good Housekeeping*, *Cosmopolitan*, and others. In addition, their new policy contemplates that each issue shall consist of units of even signatures, with no odd forms to print or fold. Think what this means in the making of their paper, and what it might mean to the press and folding machine manufacturers.

For there is no escaping this very definite fact: The press builders and the folding machine manufacturers have been called on to build altogether too many sizes and styles of machines, and in complying have aided in greatly overequipping the printing industry. That a very considerable overequipment, for normal times, existed, has long been known to every impartial observer, but it was left to an outsider to put it in cold figures. John Williams reported as a detail of the Hoover plan of eliminating waste in industry that the printing industry is from fifty to one hundred and fifty per cent overequipped!

The deplorable results of this condition affect almost every man in the industry. Prices are cut below the bare cost of production in an attempt to keep the wheels turning. It is questionable whether the volume of printing is ever stimulated by lowered prices, but there is no debate as to the effect of these prices on the printers' competitors.

Now we see pretty clearly what has happened. The printer has provided more machinery than he needs. Some of it has been necessary because the older machine was obsolete; but how the printer has hated to scrap that old machine! "It'll come in handy, some day," he says, so he permits it to take up valuable floor space. And as we have seen, he has apparently never realized the benefits of standardization, and so has a wide variety of sizes and styles in machines.

Now, as a member and an officer of the United Typothetae of America I am proud to say that this organization has gone very definitely on record as strongly advocating the elimination of odd size papers, odd size presses and special folding machines. In other words, we want to standardize the industry and its tools.

Probably most of you have noted the splendid stand taken by the American Writing Paper Company along similar lines. In other words, by reducing the number of grades of paper made in their mills to a reasonable amount, they will be able to produce that number of grades far more economically. By demanding an extra price for odd and special size papers, all papermakers are on record in their dislike therefor.

The press builders and folding machine manufacturers assure us of their whole hearted coöperation in the attempt to standardize their product.

The whole trend of the times is toward the greatest economy in production costs as one of the means whereby we may return to "normalcy." Certainly the standardization suggested is a very definite means to that end, and I believe this is a matter in which the Association of Printing House Craftsmen can render signal service to the industry. You are a very logical group to join hands with the United Typothetae in standardizing paper, machines and so forth, and thus increase production at a decreased cost.

My thought would be that this convention might very properly go on record as strongly in favor of this plan. Furthermore, I believe each of you should use your influence in your respective plants along these lines:

1. Plan, and assist others to plan, the use of only standard papers handled in standard ways.
2. Use your influence to prevent the purchase of additional equipment unless its permanent need is clearly indicated. Then get the best and equip it with automatic feeders or attachments.

3. Use all reasonable efforts for scrapping old, obsolete machines that are seldom used, rather than to trade them in or let some other printer have them.

Now, I don't imagine that my friends among the machinery manufacturers will immediately approve these suggestions, although they will result in ultimate good to all concerned, but I am hopeful that some of these suggestions may be of benefit to you as you return to your various positions of responsibility.

PHOTOENGRAVING'S CENTENARY AND AFTER*

BY S. H. HORGAN



WHEN your hearty, healthy and happy president, Perry Long, honored me by an invitation to tell, at this epoch making convention, something of what I know about that most beautiful member of the graphic arts family, "photoengraving," I imagine he had several purposes in mind: First, he wanted to show how old an engraver could be and live; then, he knew I was around when photoengraving was a puny infant, that I had helped rock its cradle, that I had watched its growth and now that it was happily married to the printing press, he thought it would be appropriate that I should put on record something of its history before I passed on to that bourne from which no engraver returns.

After working in a printing office in 1870 and learning photography sufficiently to own my own gallery in 1872 and 1873, I applied in 1874 for employment in the only photoengraving plant on this continent. Today there are, according to the U. S. census report of 1919, 421 engraving plants in this country, producing \$24,209,000 worth of engravings. In 1874 I secured a position on the only illustrated daily newspaper in the world. Today there are 2,000 daily newspapers in the United States that are illustrated. From 1877 to 1880 I was the only outdoor photographer connected with a daily newspaper in the world; today the newspaper photographer is ubiquitous. In 1880 I was making the only halftones; today they are in such common use by you craftsmen that the 1919 census states that \$24,000,000 worth of coated paper was manufactured to use in printing them. These are a few notable changes to occur in the span of one man's life and are some of the reasons why I am brought to this convention. Perhaps in the exposition portion I will be marked exhibit "X."

We are now celebrating the centennial of the making of the first photoengraving, so I have been asked to tell something of the invention and its evolution to present day excellence. This will be done briefly, noting but a few of the pioneers to whose study, research and experiment we are indebted for modern methods of illustrating; for be it understood that all of what is now known under the generic term of "processwork" is the result of years of study on the part of artists, scientists, lithographers and master craftsmen, like yourselves, who in laboratories and workshops have worked out laboriously all the processes now used. None of it was discovered by accident. The men who accomplished most never made any money by it, their only reward being the satisfaction gained from accomplishment.

The first photoengraver was Joseph Niepcephore Niepce, of Chalons-sur-Saone, France, and like all the master minds who succeeded him in developing processwork he was a man of scientific training, of artistic taste, possessing a persistency of purpose that frequent failures could not discourage. Niepce was evidently educated for the priesthood. A war between France and Italy gave him an opportunity for adventure and he enlisted. He rose to an officer's rank, and through sickness was invalided to Nice, France, where he regained his health while losing his heart to his nurse, whom he later married, bringing her to his home at Chalons. There in 1818 as an artist he took up lithography, which was just being introduced into France. He possessed a camera-obscura, which at that time was merely a scientific toy, and noting the beautiful images a camera would throw on a screen, he conceived the idea of discovering some way of fixing these images of the

camera so that they might be used in the printing press. What a remarkable mind this father of photoengraving must have had to imagine that the impalpable, imponderable something called light might be brought to our service in engraving plates of hard metal, for that is what Niepce eventually accomplished.

There were several substances known at that time to be unusually sensitive to light; since then we have learned that almost everything is affected by light. Niepce brought to his use the last substance we might consider, the asphalt with which our streets are paved. Like most of those who followed him he kept his experiments secret; but we have since learned that he dissolved asphalt in an oil like turpentine, varnished a metal plate with it, and when the varnish was dry exposed the metal plate either in the camera-obscura or under an engraved print to the action of light, and then with turpentine dissolved the asphalt unaffected by the action of light, etched the plate in acid and printed from it. The principle which Niepce used is the basis of all photoengraving today.

Photoengraving lay dormant until 1839, when the French government gave the daguerreotype as a present to the world. The daguerreotype, as you know, is a picture made in the camera on a copper plate with a silver mirror surface. What happened then has been repeated by every new discovery in photography, and that is to find some way of making a printing plate out of the photograph so that numerous copies might be made in permanent printing ink, for every picture made by photography was expected to fade. Scientists and others began at once to etch or by electro deposition turn a daguerreotype into a printing plate, but without success.

That year, 1839, was the greatest year for photography. Besides the daguerreotype, Fox Talbot, of England, announced the making of photographs on paper, and Mungo Ponton announced that paper saturated with potassium bichromate was sensitive to light. Ponton missed the real significance of his discovery, and it remained for the great master minds of Louis Poitevin and Fox Talbot to find out that it was the size, or glue, in the paper and not the fiber itself that was hardened by the action of light on bichromates. This discovery gave us modern photoengraving.

Lithography was the simplest method of printing illustrations in Poitevin's day, so he applied photography to lithography, which became the first method of bringing photography to the aid of the printing press. This was in 1855. By 1859, John Osborne, of Melbourne, Australia, perfected a photolithographic method, which he introduced into the United States in 1866. The greatest impetus given to connecting up the camera and the printing press was, however, in 1872, when a Canadian company brought \$750,000 in gold to New York and founded the Graphic Company. On March 4, 1873, this company began the publication of *The New York Daily Graphic*, the first illustrated daily newspaper in the world, which continued for eighteen years. *The Daily Graphic* was one of the wonders of its day, and its chief value was that it proved that a photomechanical method of producing pictures had at last been found that was reliable, otherwise they could not turn out pictures so quickly and issue the paper with such perfect regularity. This heartened experimenters everywhere, and may be said to have been the first real marriage of photography and the printing press.

How to get engravings by photography, that could be printed with type, was still an unsolved problem when the *Daily Graphic* started. Paul Pretsch tried it in Vienna, but his idea proved unreliable. It was John Moss, in New York, who first made practical printing blocks by photography. He was followed by William Mumler, of Boston, who invented the photoelectrotype process, and published *American Punch* by this method, from 1879 to 1881. Up to this time it was necessary that all illustrations should be drawn in lines or engraved on wood before they could be reproduced by photomechan-

*An address by S. H. Horgan, delivered before the second annual convention of the International Association of Printing House Craftsmen.

ical method. On March 4, 1880, the *New York Daily Graphic* began printing pure halftones, and this completed the union of the printing press and photography. My friend, Fred Ives, seeing what I was doing on the *Daily Graphic*, took up the idea and improved upon it. Some three years later a German named Meisenbach patented still another method of halftone making, which was eventually abandoned for the one devised by Mr. Ives.

To illustrate the failing common to us all to appreciate that which is imported, as being somehow superior to our domestic product: When Meisenbach died a few years ago, the American press proclaimed him as "the inventor of halftone," although I had been making and publishing halftones three years before the inventor invented them. Rather an embarrassing position for one to be in. I should have had common decency, at least, before publishing any halftones to wait until some foreigner invented them. But allowances should be made in this case. I was only twenty-three when I studied out the idea, and a young man is liable to be impulsive.

Many stories could be told of the trials a pioneer has with a new idea. In 1893, while I was art manager of the *New York Herald*, I wrote Mr. Bennett in Paris that I thought a halftone could be printed in the *Herald*. Bennett sent my letter to Jack Hayes, the pressroom foreman, for an opinion, which was this: "Any man who thought a halftone could be printed on a stereotyping web press was such a damn fool that he had no business on a newspaper." This injured me with Mr. Bennett, and he fired me later, as a "nut," I suppose.

Some years later I went to the Hon. Whitelaw Reid, of the *New York Tribune*, with the idea, and he said that if it would not cost one dollar in the way of extra expense, he would be willing to try the experiment. (Whitelaw was a spendthrift.) Some days afterward he sent for me and told me that, if possible, he would like to have, on the front page of the *Tribune*, a halftone of the new senator, "Tom" Platt. So I went into his engraving department and photographed and etched a halftone of Platt, which was published February 12, 1879, and which was the first halftone printed on a fast web perfecting press. Since then the halftone has gone around the world. [Here Mr. Horgan showed a copy of the *New York Daily Graphic* containing the first halftone and also one of the *New York Tribune* with the first halftone from a press using stereotype plates.]

We now come to the most wonderful development of the union of photography and the printing press, and that is the reproduction of colors by photography so that they can be printed in the press. This we owe to William Kurtz, of New York, who in March, 1893, published in the *Engraver & Printer*, of Boston, this picture entitled "Photography in Colors. Taken from Nature by William Kurtz, New York. Printed in three colors on a Steam Press." Kurtz took all the three color theories that had appeared before his time and put them into practice, though he lost his fortune in the doing of it, and died poor. Every one connected with three and four color printing, whether in pressbuilding, paper or ink making, has been benefited by the labors of this pioneer.

You all know that there are three distinct methods of printing: The planographic, or flat surface one, such as lithography, offset printing and collotype or gelatin printing, the typographic or relief plate method, and the intaglio method which is known as plate printing, photogravure, and now rotogravure. I had mastered photolithography during the late seventies, was in business as a relief plate engraver in 1881, and discovered at that time a method of intaglio engraving. There was no demand for that kind of engraving, as it had to be printed on hand presses, so I lost my little savings, as Kurtz had done.

And now comes the greatest marvel of all, the invention of Karl Klic, in Lancaster, England, of the method of intaglio

engraving, unfortunately put to such common use in the printing of Sunday newspaper supplements. This would seem to be as near perfection as the wedding of photography and the printing press can be. When results are printed in color in this manner we need seek no farther. Time will permit only a passing reference to the application of photography to the offset press and the beautiful results being attained by color printing in that manner. It has a great future.

And now, gentlemen, while passing in a hurried review the hundred year history of the attempts to bring photography to the service of the printing press, we have been compelled to notice but a few names of the army of men it required to bring processwork to its present day importance in the allied printing trades. We may have noticed that the printing press and photography were courting each other for a long time before they became hitched up. They are now happily married, never to be divorced, and they have brought forth a numerous family, which it is our duty as intelligent craftsmen to be well acquainted with. Some of their names are: Line engraving; halftone; duotype; duograph; four color, three color and two color engraving; collotype; photoplanography, which includes lithography and offset printing; photointaglio engraving, including photogravure and now rotogravure. We have methods plenty, but they are not appreciated fully because they are not understood. Many beautiful applications of photography to the printing press are neglected, such as the duograph and duotype, requiring but two printings, which would frequently change a commonplace piece of printing to a work of art. A great service craftsmen's clubs will do for their members will be to invite discussion of these subjects by men acquainted with them.

One might imagine that, the fundamentals of good photo-engraving being understood, and having progressed thus far, all that remains would be to continue this progress. Unfortunately it is not working out that way. There are already signs that a decadence has set in. There has been much processwork done in the past, of such a high grade of excellence that it can not be duplicated today. This statement may shock, but the exhibits are here to prove it. The history of all the arts is but repeating itself. Sculpture, painting, printing, line engraving, mezzotint, wood engraving have all risen to a height, and then declined. Many of us have lived through the Golden Age of wood engraving, during the late seventies and the eighties, and have seen the art almost disappear. How can one account for it? Well, among other causes, the "Speed Demon" has taken hold of this generation, together with the Eighth Deadly Sin, "Efficiency." Both are destroying art ideals. Go to any art museum in the world. Select any beautiful exhibit of engraving or printing, and you will find speed of production and efficiency had nothing to do with them. One illustration of this misdirected efficiency is an attempt to destroy the beauty of three and four color printing by reducing the three colors of the printing inks used to three standard or fixed hues; with the result that all color printing will be brought to monotonous similarity, that individuality on the part of the engraver and printer will be destroyed, and that the whole will be changed from an art production to mere manufacture.

The hope for the future of the allied printing trades lies in the craftsmen's clubs, which are coming into existence so rapidly and to which this great convention will give renewed incentive. Of late years we have been giving consideration to questions of hours and wages, and have been neglecting the most important subject — craftsmanship. Other nations have, through trade schools and close study, kept up their progress in the printing arts. We are soon going to experience fierce competition with Europe and Japan, so that craftsmen's clubs have not been organized any too soon to promote education among its members.

SOME HIGH SPOTS OF THE CRAFTSMEN'S CONVENTION AND EXPOSITION

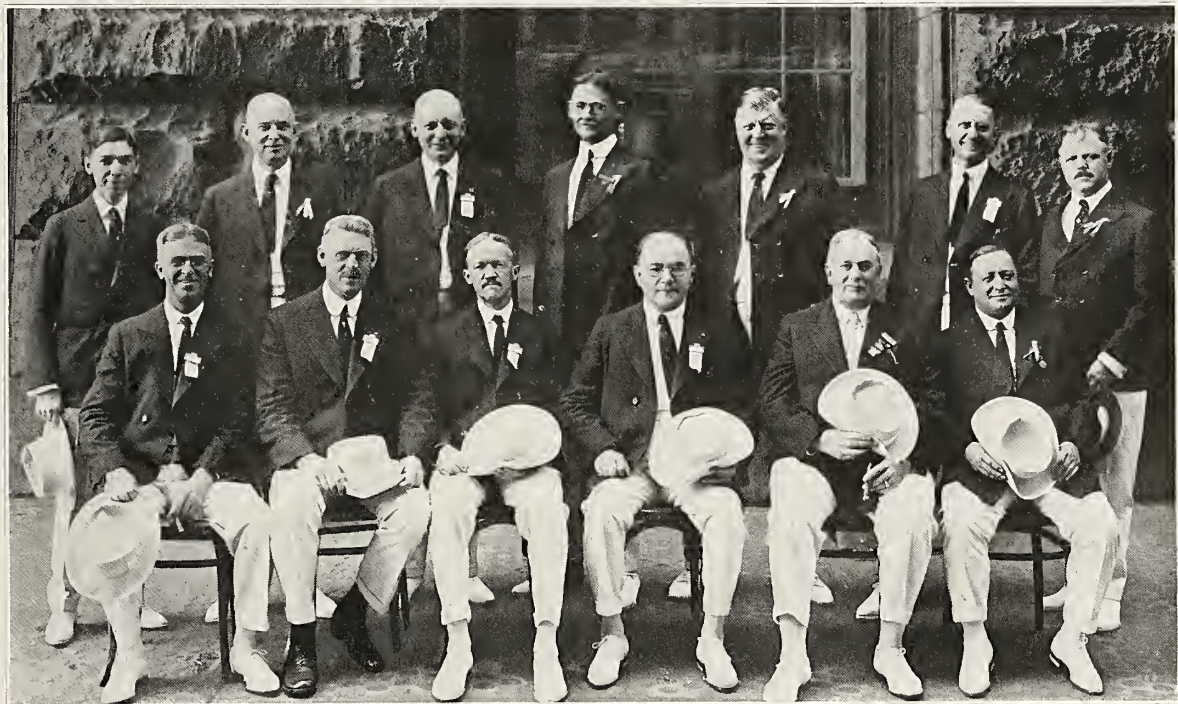
BY CARMAN T. FISH

One of the outstanding features of the second annual convention of the International Association of Printing House Craftsmen, held at Chicago, July 25, 26 and 27, was the election as president of the association of the man who did more than any one else to make the Graphic Arts Exposition the greatest printing show ever held. The man is William R. Goodheart, superintendent of Stromberg, Allen & Co., and president of the Chicago Club of Printing House Craftsmen. Mr. Goodheart would be the first one to give due credit to his fellow members of the Chicago Club and to the officers of the International Association for their loyal support and invaluable help in engineering the whole proposition, but the fact

Addresses of welcome were given by William Hale Thompson, Mayor of Chicago, and by James T. Igoe, City Clerk, who is himself a printer.

One of the most interesting addresses of the convention was that of Stephen H. Horgan, who bears the distinguished title of "Dean of Photoengravers." Mr. Horgan is connected with the Sinclair & Valentine Company, of New York city, and for over twenty-eight years has been editor of the Process Engraving Department of *THE INLAND PRINTER*. Mr. Horgan's address, "Photoengraving's Centenary and After," is printed elsewhere in this issue.

It was with deep regret that those present learned that, owing to the death of his father, William John Eynon, president of the United Typothetæ of America, would not be present to deliver his address on "Tolerance." A message of condolence was forwarded to Mr. Eynon.



Executive Committee — The Men Who Put Over the Graphic Arts Exposition.

Standing, left to right: Robert Imlach, E. L. Wilson, William C. Schmidt, Charles P. Evans, Frank Dermody, Frank R. Shank, August D. Robrahn. Sitting: Christen Olsen, Harrie A. Sackett, E. J. McCarthy, William R. Goodheart, George E. Crane, A. F. Lewis.

remains that without Goodheart's courage, determination and executive ability the machinery would not have run so smoothly and the Graphic Arts Exposition would not have achieved its remarkable success. The courage and vision of the Chicago Club of Printing House Craftsmen can be better appreciated by the fact that the Graphic Arts Exposition, which required the immediate signing of contracts involving over \$10,000, was launched when there was only \$129 in the treasury. Another case of 1921 rewarding fighters!

The other officers elected were: First vice president, Edward W. Calkin, Boston; second vice president, Harvey H. Weber, Buffalo; treasurer, John J. Deviny, Washington; secretary, L. M. Augustine, Baltimore. Boston was chosen as the convention city for 1922.

The sessions of the convention were unusually interesting as well as educational. The addresses, which covered many different phases of the graphic arts, were delivered by men who were authorities in their own branches and whose names are familiar to craftsmen throughout the United States. Many of the speakers were of international reputation. Perry R. Long, the genial gentleman who is now retiring from his duties as president of the association, presided at all sessions.

Camille de Veze, of New York city, read the report of the Emblem Committee which had been formed to investigate the history of the now well known craftsmen's emblem. From the Vienna Hof Bibliothek information was received which proved that this emblem originated in the Fust and Schoeffer Psalter of 1457.

Training in craftsmanship was described by John Clyde Oswald, editor of *The American Printer*, who spoke briefly of the work of the National Society for Vocational Training and the Committee on Education of the United Typothetæ of America. Mr. Oswald advised all those interested in this important subject to write to the Department of Vocational Training at Washington for the free booklet entitled "Foreman Training."

Dr. William C. Blumm, of the Bureau of Standards, Washington, D. C., explained the relation of the Bureau of Standards to the printing industry. Dr. Blumm emphasized the need of standards in printing as well as in other industries, and the economies effected through coöperation with the Government in research work. He described the research work with paper, ink and plates carried on in the Government Printing Office. The results of the experiments with paper are described in



A Bird's Eye View of the Graphic Arts Exposition.

Flashlight photograph taken from balcony at northwest corner of the Coliseum, showing the main exhibition hall. Many of the exhibits at the north end and along the west side are not shown in this picture, neither is the one of the American Type Founders Company, which was in the Annex at the south end. Photo by Kaufmann & Fabry Company.

circular No. 107 and those with ink in No. 53. These circulars are furnished free on request to the Bureau of Standards. Dr. Blumm believes there is no other industry in the country with the same amount of capital invested that offers such opportunities for research as does printing. The developments in printing in the past few years, he considers, are little short of miraculous, but the possibilities which can be reached by the application of science and research have scarcely begun.

Following Dr. Blumm the convention had the pleasure of hearing a few words of greeting from the public printer, George H. Carter. Mr. Carter said that it is his ambition to

men's clubs movement as the employer sees it. Mr. McFarland emphasized the value of education in printing, and deplored the fact that master printers are too inclined to ignore it. Printing conventions, he said, have usually dealt with discussions of costs, estimates and competition, followed by a good time, with education ignored. Another mistake made by employing printers is that they lose track of the human element; most of them do not know their men personally and are not interested in them. Mr. McFarland declared the unions and employing printers are equally guilty in neglecting education, as they have passed by opportunities to produce a better product which would sell for more money.



The Ladies Were on the Job, Too — The Auxiliary Committee.

Standing, left to right: Mrs. E. L. Wilson, Mrs. Christen Olsen, Mrs. William C. Schmidt. Seated: Mrs. Frank R. Shank, Mrs. Frank Dermody, Mrs. William R. Goodheart, Mrs. Harrie A. Sackett, Mrs. W. F. Barnard. Inset: Mrs. E. J. McCarthy, who was too busy to get into the group photo.

put the Government Printing Office on a business basis, and in this he has the hearty support of President Harding.

"The Influence and Effect of Automatic Equipment in the Printing Industry" was the subject of the address given by Fred W. Gage, of Battle Creek, Michigan. Mr. Gage's address is printed elsewhere in this issue.

C. W. Kellogg, of the American Type Founders Company, Jersey City, spoke of the work of the efficiency department of the American Type Founders Company in helping printers to lay out their plants so as to secure the best results from their personnel and equipment.

The development and possibilities of trade composition were discussed by Frank M. Sherman. Mr. Sherman told how trade composition had developed from the mere setting of galleys of slugs of straight matter for printers to the more complicated and extensive service they are giving today. He pointed out the economy effected by the small printer when he has the composition for large jobs done in a trade composing plant instead of using hand composition.

J. Horace McFarland, who has been a popular speaker at printers' conventions for many years, dealt with the crafts-

The purpose of the craftsmen's clubs is to remedy this state of affairs, as the printing trade is far behind what it might be had it been the subject of research elsewhere than in the workshop. While other industries have been conducting scientific research work the printing industry has been content to "let George do it," and George has been on strike for a long time. Mr. McFarland pointed out that while printing is third in importance among the industries of the United States, there are only two schools of printing of college grade in the country, the Carnegie Institute of Technology and the U. T. A. School. Lack of pride and lack of knowledge have been responsible for the master printer making such a small showing among business men. Mr. McFarland said he does not want to see boys learn printing by running errands or sweeping floors. They should be taught printing. The future of the craft would be more likely to be decided by the craftsmen's clubs than by the unions or the employing printers. Great things would happen when the front office and the shop started working together for the good of printing.

Those interested in offset printing learned much about the subject from the address given by Warren C. Browne, editor

of *The National Lithographer*, New York city. Mr. Browne described the offset process and the nature of the work produced by it. He gave much good advice to printers who are thinking of entering the offset field. Offset printing, he said, is a lithographic process and is not adapted to typography. Mr. Browne gave much information regarding the equipment necessary for offset printing and mentioned which jobs could be more profitably produced by the offset method and which ones are better adapted to letterpress printing.



Mrs. Clara J. Shepard.

Daughter of the founder of THE INLAND PRINTER, hostess at the booth of the Old Time Printers' Association, and active with the Ladies' Auxiliary Committee in planning the entertainment for the ladies.

The convention was brought to a fitting close by the banquet held at the Drake Hotel on Wednesday evening, July 27, given to the delegates by the Chicago Club of Printing House Craftsmen. Needless to say, the satisfying of the inner man was not the least of the banquet's attractions and the guests did ample justice to the excellent cuisine of the Drake Hotel. But in justice to the printing house craftsmen and their friends, we hasten to add that the intellectual and esthetic features of the evening's program made an even stronger appeal.

The guests had the pleasure of hearing addresses by the newly elected president of the International Association, William R. Goodheart; his predecessor in office, Perry R. Long, of Philadelphia; John J. Deviny, Washington, D. C.; George H. Carter, the Public Printer, Washington, D. C., and Fred W. Gage, of Battle Creek, Michigan. William Grant Edens, vice president of the Central Trust Company of Illinois, Chicago, was toastmaster.

The musical part of the program, which was under the direction of Mrs. Harlo R. Grant, was a real treat. The orches-

tra and soloists comprised some of the best musical talent available in Chicago and the guests showed that they could appreciate art in music as well as in typography.

A pleasant feature of the evening was the presentation to Mr. and Mrs. Long by the International Association. Mr. Long received a handsome watch and chain as a token of appreciation for his valued services to the association. The sacrifices borne by the "power behind the throne" in the interruption of home life caused by her husband's devotion to duty were recognized by the presentation of a beautiful watch to Mrs. Long. John Clyde Oswald, publisher of *The American Printer*, made the presentations.

A fitting background to the convention was formed by the Graphic Arts Exposition. In the Coliseum was assembled the greatest and most varied collection of machinery and equipment used in the graphic arts that has ever been exhibited to the public. Everything used in printing and the allied trades, from a hair space to a cylinder press, was on exhibition. It would be impossible to describe all the machines and devices displayed. Some of them were shown to the public for the first time, others had only recently been put on the market. Owing to lack of space, the detailed report of the exposition and exhibits has been held over for the September issue.

The exhibitors were unanimous in declaring that the results of the exhibition had greatly exceeded their fondest hopes. Both the immediate sales and the future leads were highly gratifying. The sales made on the floor of the Coliseum do not begin to demonstrate the full importance of the exposition. The real value lies in the education that the visiting craftsman has received. He has gained new ideas about the efficiency and economy of up to date equipment for the print shop. Even though he may not be able to invest in extra machinery at present, he is sold on the benefits of such equipment.

A gratifying feature of the exposition was the fact that the Chicago Club of Printing House Craftsmen charged no admission fee. In spite of the heavy expenses involved in staging such a show, the club decided to treat as guests all craftsmen who came to Chicago. Tickets were required for admission to the Coliseum, but they were freely given to all who were interested in a practical manner in printing or the allied trades.

One particularly valuable feature of the exposition was the fact that many of the machines performed, in view of the visitors, the operations for which they were constructed. Conspicuous among the exhibits was the baby paper mill of the American Writing Paper Company. Several thousand people saw tiny rolls of real writing paper produced from rag pulp on this complicated "toy." The National Ink Makers' Association gave a practical demonstration of the manufacture of printing inks. The processes of photoengraving were demonstrated by the Peerless Engraving Company, working together with the F. Wesel Manufacturing Company. In the annex of the Coliseum was a complete printing plant equipped with the latest labor saving devices for the print shop. As Frank M. Sherman aptly remarked in *Printing*, the exhibition gave a "bird's eye view of the printing world as it stands encompassed by the walls of the exhibition room." Every craftsman who attended the exposition will go back to his plant with a broader vision and a better understanding of the importance of his vocation and, it is to be hoped also, with higher ideals of craftsmanship. The general public will also have a better understanding of, and increased respect for, the graphic arts.

All honor to the craftsmen who are working for the uplift of their craft!

All honor to William R. Goodheart and his fellow members of the Chicago Club of Printing House Craftsmen who spared no efforts to make the Graphic Arts Exposition a success!



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Edward D. Berry Editor of "Fourth Estate"

Edward D. Berry, who for several years has been connected with the Lanston Monotype Machine Company, Philadelphia, severed his connection with that firm on July 1 to become managing editor of *The Fourth Estate*, New York city.

Adopts Franklin Price List

After a thorough trial of sixty days, the Ben Franklin Club of Louisville, Kentucky, officially adopted the Franklin printing price list, published by the Porte Publishing Company, Salt Lake City, Utah. The Franklin price list has also been endorsed by the Executive Committee of the National Editorial Association.

Ideal Coated Paper Company to Sell Direct

The Ideal Coated Paper Company has announced that the National Binding Machine Company, of New York city, no longer represents it as agent for gummed sealing tape. Hereafter the Ideal company will sell tape either direct to the consumer or through selling agents, thereby eliminating brokers' expense in handling tape.

The Best Prose Similes

In order to stimulate a deeper interest in the effective use of English, Grenville Kleiser offers a prize of \$100 for the best list of fifty prose similes, selected from standard authors. The contest is open to any one, and the conditions are as follows: Similes will be judged for their clearness, dignity and significance. A simile may be short or long, but must be complete in itself. Sources should not be given. A contestant may submit as many lists as desired. Commonplace and trite similes will be rejected. All lists should be typewritten and mailed not later than November 1, 1921, to Grenville Kleiser, room 606, 1269 Broadway, New York city.

Printed Salesmanship

Six addresses delivered at the departmental meetings of the Graphic Arts Association in connection with the convention of the Associated Advertising Clubs of the World at Atlanta have been published in a booklet entitled "Printed Salesmanship." The addresses all deal with the different phases of printed salesmanship in the building of bigger business. The speakers whose addresses are published, are William

John Eynon, president of United Typothetae of America; Noble T. Praigg, director of advertising, United Typothetae of America; Robert E. Ramsay, American Writing Paper Company; Byron A. Bolt, R. R. Donnelley & Sons Company, Chicago; C. C. Ronalds, The Ronalds Press, Montreal, Canada, and Norman T. A. Munder, Norman T. A. Munder & Co., Baltimore.

Changes in American Writing Paper Company's Staff

George M. McCarthy, for some time with the Eastern sales force of the American Writing Paper Company, has been transferred to the Chicago territory.

F. Henry Savage, who until the recent discontinuance of the Boston office of the American Writing Paper Company was in charge of the Boston sales force, has been transferred to the papeterie section of the sales department. He will assist G. M. Holbrook, manager of the papeterie section, in marketing the company's line of weddings and papeteries. Mr. Savage will call on converters west of New York city.

Chiaroscuro Prints

A copy of a catalogue of Chiaroscuro prints has been received from Goodspeed's Book Store, 5a Park street, Boston, Massachusetts. Besides a list of old prints on hand, the catalogue contains an article on Chiaroscuro prints by Rudolph Ruzicka which should be of interest to collectors of old prints.

A New Composing Stick

The new Eagle composing stick, recently designed and patented by the Eagle Engineering Company, Springfield, Ohio, is said to be superior to the Star stick, the manufacture of which will be discontinued. The Eagle stick locks securely at any point measure, a feature especially valuable in newspaper plants where other than six column rules are used. The stick is so constructed that if laid on a flat surface with an unjustified line in it there will be no "pi." The Eagle stick is locked in the same manner as the toolmaker's combination square, no notches, holes or slots being used.

Another new product of this company is the page caliper, used to remedy the inequality in pages of linotype composition, this inequality being multiplied by the number of pages in the form. The page caliper is used to remedy this defect on the galley.

Sunburst Cover Contest Award to Be Announced in September

The Hampden Glazed Paper and Card Company, Holyoke, Massachusetts, has announced that owing to the unavoidable delays in securing a final judgment on the great number of cover designs submitted, the names of the prize winners are not yet ready for publication. A full report of the results will be given in the September issue.

Carton Ink Specimens

The Eagle Printing Ink Company, New York city and Chicago, has issued a new specimen book showing its carton inks printed on clay coated, patent and manila board. The book contains a great variety of striking color combinations.

The Estimator's Manual

This useful booklet has been compiled by Edward Corman, secretary of the Triangle Typothetae of North Carolina, Greensboro, North Carolina. For the estimator's guidance the booklet gives estimates of the time required for different operations involved in a job of printing. These tables are based on the average production from machines in a number of plants. A price of 25 cents a copy has been placed on this booklet.

A Handsome Specimen of Embossing

One of the most beautiful specimens of embossing we have ever seen is a folder recently received from the Beckett Paper Company, Hamilton, Ohio. The subject embossed is the Fountain of the Great Lakes, Chicago. The embossed reproduction of this monumental fountain stands out in such high relief that its production was a truly remarkable feat. White antique finish Buckeye cover paper was used for this work of art, and the embossing was done by the Hollenbeck Press, Indianapolis, Indiana.

New Four Roller Platen Press

A new four roller Hartford printing press has recently been put on the market by the National Machine Company, Hartford, Connecticut. The advantages claimed for this press by the manufacturers are thorough distribution, rigid impression, accurate register and good make ready. Fourteen rollers and cylinders with sixteen square feet of distributing space insure even distribution of ink. The pressure and contact of all rollers and cylinders is regulated

by roller adjustments which, it is claimed, prevent rollers overheating and melting from friction. The Hartford has a large air chamber back of the bed to absorb temperature when fitted with an electric heater for hot embossing and stamping. This chamber prevents drying up of the oil and sticking of the bearings. This press is made only in the 14 by 22 inch size.

Linotype Officials Return From Europe

After three months abroad, Norman Dodge, vice president and general manager of the Mergenthaler Linotype Company, returned to New York city on July 1. Fred C. Grumman, assistant manager of the New York agency of the company, who left for England with Mr. Dodge, also returned on July 1.

According to Mr. Dodge, who visited England, Belgium, France and Germany, the people of the latter country are working industriously again, and food conditions there are greatly improved; conditions in France are fair, and Belgium is coming back rapidly. Comparatively few tourists are visiting Germany at present, but France is receiving many Americans at this time.

While in London Messrs. Dodge and Grumman visited the sixth international printing, stationery and allied trades exposition, and both declare the exposition to have embraced the largest and most complete collection of machinery for use in the printing and allied trades ever seen by them anywhere.

Peter E. King Passes Away

Peter E. King, for many years secretary of the Empire Paper Company, 725 South Wells street, Chicago, died on July 6 at his home, 109 Center street, Wheaton.

Mr. King was born in South Carolina forty-nine years ago. During the greater part of his life he had been connected with the paper trade. At the age of seventeen he went to Holyoke, Massachusetts, where he entered the employ of the Valley Paper Company. Later he came to Chicago and became connected with the Empire Paper Company, afterwards being taken into the company.

He is survived by his widow, Mrs. Josephine C. Borden King, and two young sons, Peter E., Jr., and Borden.

The funeral services were held at the family home on July 9. A large number of Chicago friends and business associates attended the funeral, traveling by a special train on the Aurora & Elgin Railroad.

"The Blue Pencil"

A publication devoted to house-organs and employees' magazines made its first appearance in June, with Bert Barnes, 200 Columbia Heights, Brooklyn, as editor and publisher. It is called *The Blue Pencil*, and is 4½ by 6½ inches in size. The first issue consists of ninety-six pages and cover and is very attractive.

It is said that something like \$10,000,000 is spent each year in producing and distributing house-organs and the field has developed to such an extent that it is the only branch of direct mail advertising which has an organization of its own, this

organization being called the House-Organ Division of the Direct Mail Advertising Association of America.

The Blue Pencil deals with the practical side of the house-organ proposition and features departments and articles by recognized authorities in the field, thus seeking to do for the house-organ what *Mailbag* and *Postage* and other advertising journals seek to do in the direct mail advertising field.

There are departments devoted to engraving problems, paper and ink, including a price list of the standard book papers, and such other practical helps and information as would enable the house-organ editor, who is a potential buyer, to make his purchases advantageously.

Mr. Barnes is advertising manager for the Morse Dry Dock & Repair Company, of Brooklyn, and editor of the *Morse Dry Dock Dial*, a combination external and internal house-organ which has been very successful in its field.

Selling Stationery Simplified

The selling of letterheads, envelopes and office stationery has been simplified and standardized by a plan devised by the Fischel Paper Company, Albany, New York. This company has published a large specimen book containing a great variety of suggestions in one color and in two colors. The cover bears the words "Letterhead Suggestions" and the name of the printer to whom the book was given. To secure specimens for this book the Fischel Paper Company offered prizes for the best letterheads submitted, and the best specimens were incorporated in the book. The back cover contains a pocket to hold printed price lists. When the customer asks the price the salesman can immediately quote on from one to twenty-five thousand letterheads. A printed price list practically does away with haggling over prices.

The pocket contains a second booklet which gives the wholesale prices of the stock sizes, weights and colors to the printer. A third booklet contains test sheets of different grades of paper which are perforated so they can be detached and given to the customer.

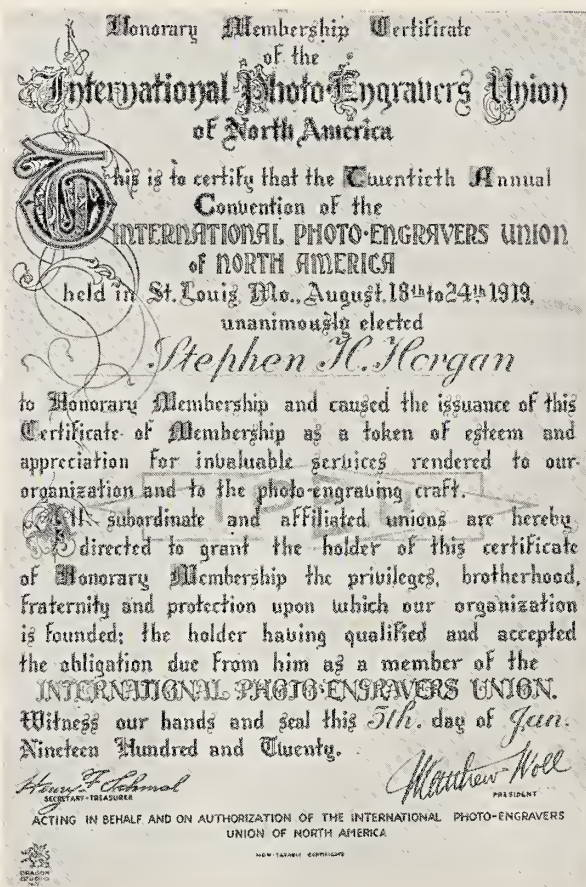
The prices quoted in the list offer a reasonable profit to the printer. When a customer finds that the leading printers in town are quoting the same prices, he comes to the conclusion that those prices are right and that shopping is useless. Equipped with this handsome portfolio, the printing salesman will find the prestige of his house greatly increased and the work of selling his prospect much easier.

Charles N. Stevens Forms New Company

Charles N. Stevens, who has been manager of the Chicago branch of the Seybold Machine Company for over twenty-one years, has organized a new company incorporated under the laws of the State of Illinois and known as the Charles N. Stevens Company. This company has taken over the exclusive selling agency for the Seybold Machine Company in the territory formerly controlled by the Chicago office, to which has been added the State of Indiana. The former executive and sales and service staff will be retained by the new corporation.

S. H. Horgan Made Honorary Member of I. P. E. U.

In recognition of fifty years of valued service to the art of photoengraving, S. H. Horgan, editor of the Process Engraving department of *THE INLAND PRINTER*, has been granted an honorary membership in the International Photoengravers' Union of North America. Mr. Horgan claims that the credit for the honor bestowed upon him is due to *THE INLAND PRINTER*, the only publication in the world that has maintained a department of instruction for photoengravers and those engaged in every department connected with the art. (This department has been continued for over twenty-seven years under Mr. Horgan's editorship.) While this tribute is decidedly gratifying, *THE INLAND PRINTER* feels that the greater share of the credit is due to Mr. Horgan personally.



Trend of Printing Sales and Printers' Paper Purchases in the United States

This chart, showing the trend of printing sales and printers' paper purchases for the years 1918, 1919, 1920 and 1921, is based upon detailed reports received monthly by the Commercial Research Department of the American Writing Paper Company from representative printing concerns throughout the United States. The chart is a very reliable indication of the fluctuation in volume of business done in the printing industry.

The curves represent sales of approximately \$98,000,000 annually and paper

last three months of 1920 and the first three months of 1921, from 180 per cent of the 1918 normal to a few points below that normal, while during the same period printing sales have declined but thirty per cent. It is therefore evident that during this period there has been an intense effort by the printer to liquidate the large stocks which he had gathered during the period of prosperity.

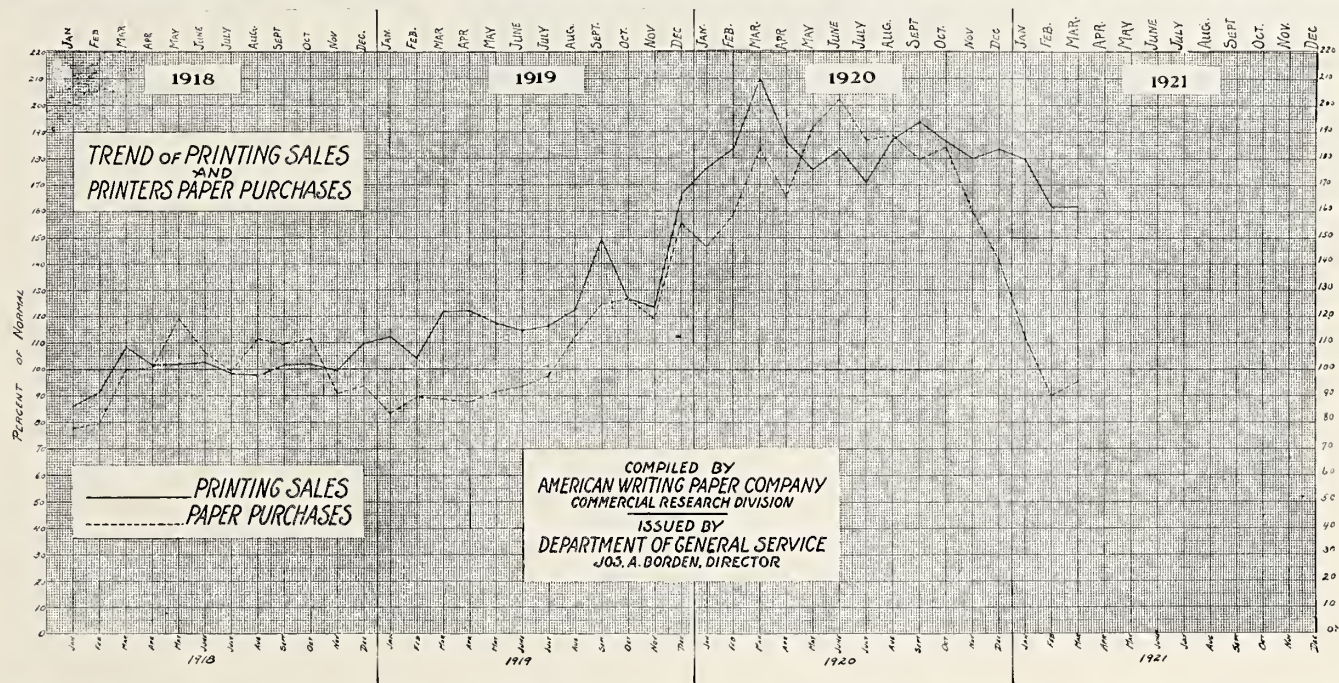
It is exceedingly encouraging to note that during the present period of serious depression the printing sales have still maintained a volume of 60 per cent above the 1918 normal.

In studying this chart the changing value of the dollar should be kept in mind. The

average was handicapped fifty per cent; that is, fifty per cent of his average sales were added to his average and that figure constituted his basis. The man who increased his basis by the highest percentage won the contest. As a result of the contest the tonnage of sales for June was double that of the average monthly sales. During the contest the interest of the salesmen was kept up by daily letters from the headquarters.

Death of Well Known Canadian Typographer

After an illness of three years' duration, Harry W. Leggett, of Ottawa, Canada, died July 11 in his forty-seventh year.



purchases of approximately \$29,000,000 annually; they also represent percentages of normal, taking the average of the various months of 1918 as normal.

During the latter part of 1918 and the early part of 1919 there was a period of depression, the result of which is very distinctly shown in the paper purchases during this period. On the other hand, printing sales showed an increase, which is but one indication of the very healthy growth which has been taking place in this industry in the past few years, very largely due to organization, coöperation and the installation of the cost system and better business methods.

During the latter part of 1919 there was, in all industries, a very rapid increase in the volume of business done. It is interesting to note, however, that the paper purchases lagged somewhat behind the printing sales until the peak of prices had been reached, and that the purchases continued to increase in volume even after sales had begun to decline. This shows very clearly the tendency in all industries to buy heavily on a rising market, and to overstock at the highest prices. That the printer had stocked up far beyond his necessary requirements is indicated by the fact that his purchases have declined, during the

figures issued by the United Typothetæ of America, giving the productive hours worked over the period from September 1 last to March 31 of this year, will prove of great help to any one who desires to obtain a proper interpretation of the curve during that period.

This chart should be very useful to the printer in determining the proper time to build up his paper stocks and prepare for the further increase in business which is sure to come in the near future. It can be well understood also that it will likewise be useful to the manufacturers of the raw materials required in the printing industry in preparing for future demand and in gaging their output, which must ultimately prove of value to the printer through reduced production costs.

Successful Sales Contest

To stimulate the activities of its salesmen, the United American Metals Corporation offered a prize of the "finest parasol to be bought on Fifth avenue" to the wife or sweetheart of the salesman who made the best showing for the month of June in the sale of type metals. To put all the men on an equal basis, all salesmen except the two highest were handicapped. For example, the man with the lowest monthly

Mr. Leggett's work as typographer and letterer is well known to the printing trade of Canada and the United States. He was born in Renfrew, Ontario, and went to Ottawa some twenty years ago, joining the staff of the British-American Bank Note Company, afterwards becoming connected with the Civil Service Staff of the Interior Department.

His work has been favorably reviewed in all the printing journals of the continent and he was successful in winning several prizes in open competition. As a letterer he was acknowledged to be one of the best in Canada. He was a lover of all things beautiful and this was the axis upon which all his work was based—simplicity symbolical of beauty.

The funeral was representative of the respect which was paid to his memory. Floral emblems from the printing trades of Montreal and Toronto, his colleagues in the government service, and from personal friends, were prominent reminders of the unanimous feelings of all. Of a genial, unselfish disposition, his loss will be mourned by many who have come in contact with him in the printing and allied trades.

Surviving him are his widow, and one daughter, aged twelve years.

Notes From U. T. A. Headquarters

Cost Accountant C. A. Jettinger has resigned from the U. T. A. field force to accept a position as permanent cost man for the Portland, Oregon, Typothetae. He assumed his new duties on July 5.

As every one expected, productive hours in the printing industry decreased considerably in May, due to the printers' strike. The weighted index number compiled by the Department of Research, from reports of productive hours, is 57.164 for May.



Printing Class Graduates, 1921, Elm Vocational School, Buffalo, New York.

This means that production in May was just a little less than forty-three per cent of the production for last September, which was taken as a base.

Results of a survey of business failures for the first five months of 1921 published by Roger W. Babson, show that there have been fifty-five business failures in the printing and engraving industry in the first five months of 1921, listing liabilities of \$2,979,706. This is more than the number of failures in these two industries for the two years 1919 and 1920. During the whole year of 1918 there were seventy-seven failures.

G. H. Gardner has tendered his resignation as chairman of the Closed Shop Division and announced that after July 1 the Gardner Printing Company will operate as an open shop. J. W. Hastie, of the Western Newspaper Union, Chicago, vice chairman, automatically becomes chairman and the member of the Executive Committee and of the Executive Council of the U. T. A., representing the Closed Shop Division.

The Central Passenger Association of the United States has announced that it will grant a rate of fare and one-half on the certificate plan for the U. T. A. convention in Toronto, October 17 to 21. This announcement had been temporarily delayed, due to minor differences between this association and the two Canadian associations, which have now been adjusted. It is expected that the other passenger associations of the United States will make similar announcements within a short time.

Plans have practically been completed for the convention of the Trade Composition Branch on Thursday and Friday,

October 20 and 21, and a social occasion on Saturday, the 22d, according to an announcement by Frank M. Sherman, Director of the Department of Specialized Branches. The meetings will be held at the King Edward Hotel, Toronto, and will follow immediately after the adjournment of the U. T. A. convention.

A display of specimens of printers' advertising will be a feature of the 1921 annual convention of the U. T. A. at Toronto next October. The display will in-

clude two classes, as follows: First, specimens which exhibit excellence of printing craftsmanship; second, specimens of a complete printers' advertising campaign which will show how the printer advertises his own business. Folders, broadsides, blotters, house-organs—anything at all which members of the U. T. A. are using as advertising is admissible. Work done for a customer will come into the first class. Work which originates in the office of a member will enter the second. Members should send specimens they wish to have exhibited at the convention to Noble T. Praigg, director of the department of advertising, U. T. A., Chicago.

President W. B. Evans, of the Tariff Printers' Division, has announced the following committee appointments: Membership—George H. Norman, Cleveland, chairman; R. W. Bohnett, Cincinnati; F. P. Corley, St. Louis, and N. H. Anspach, Cleveland. Cost—Edward L. Stone, Roanoke, chairman; R. A. Dorman, Pittsburgh; E. P. O'Donnell, Philadelphia. Trade Customs—F. P. Corley, St. Louis, chairman; Walter Hopkins, New York, and R. W. Bohnett, Cincinnati.

Theodore Hawkins, president of the Law Printers' Division of the U. T. A., has announced the date of the annual convention of the Division as Tuesday, October 18. The sessions will be held at Toronto, and will be called to order at 3 and 8 p. m. An attractive program of interest to law printers is being prepared and a large attendance is expected. Reports of important committees will be made, and the results of the research into law printing conditions will be presented and analyzed.

Young Craftsmen Appreciate "The Inland Printer"

We have pleasure in reproducing on this page a photograph of the 1921 printing class graduates of the Elm Vocational School, Buffalo, New York. Several excellent specimens of printing produced by members of this class were reviewed in the June issue. In the following extract from a letter to the editor, the secretary of the class pays THE INLAND PRINTER a much appreciated compliment and expresses ideals of the printing craft that all printers should hold:

"For some time we have been interesting ourselves in the valuable contents of your magazine. Our instructor has designated your journal as a text book for all printers at all times.

"It has come to be a recognized fact that the success of the student of printing can not be realized with an understanding of only the fundamentals of the trade. He must understand the rules governing good typography. With this in mind, our class has undertaken a study of all the suggestions offered by the articles in your magazine. We are particularly indebted to Mr. Frazier for his contributions.

"We have chosen printing as our life work because it is fascinating and offers a broad field for study—because it is an art. We like to think of the printer as does Winfield Bates, 'It is the printer whose facile hands transform the thoughts of man into solid substance.'

"After we have entered the industrial world and become printers we shall subscribe to your magazine, which has reached the zenith in trade journals. We appreciate your criticisms and want this letter to carry to you our heartiest wishes for your future success."

We heartily reciprocate their kind wishes and have no hesitation in saying that these young men will be a credit to the trade they have chosen for their life work. We wish more young men with the same lofty ideals and ambitions would choose printing as their vocation.

A Novel Advertising Sign

The accompanying illustration shows a novel advertising sign that J. C. Van Ness, of Cleveland, Ohio, has attached to the



radiator of his Ford sedan. This sign is made of two zinc etchings riveted together. The lettering and border are in gold and the background is in black. When Mr. Van Ness wishes to use the car for a pleasure trip the sign can be easily removed.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 67

AUGUST, 1921

No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE—Printing plant; equipment capable of producing \$100,000 business yearly; now doing \$50,000; in operation fourteen years. 507 Wheeling Steel Corporation bldg., Wheeling, W. Va.

EXCEPTIONAL OPPORTUNITY for high-grade job printer; money-making job plant, four jobbers, power cutter, stitcher, plenty material, monotype and linotypes available; always busy on noncompetitive basis; manufacturing town of 50,000, southwestern Michigan; established 16 years; real opportunity for capable printer with some money; reason for selling: ill-health in family. G 421.

FOR SALE—In San Francisco, California, medium-sized well-established printing plant in good condition, paying unusually good profits in the very heart of the city; ten years lease; can be had on very reasonable terms as owner is compelled to retire on account of health. For particulars address G 438.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBK CO., Chicago.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. G 224.

FOR SALE

FOR SALE: PRESSES—Two 70-inch 6/0 two-color Miehle presses; one 56-inch 1/0 two-color Miehle press; 1 5-E Whitlock pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 No. 5 Optimus cylinder press, bed 30 by 43 inches, 3 H. P., 220 volts, D. C. Sprague motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches, style "J" Laureate; 1 Golding jobber, size 19 by 21 inches, 220 volt motor; 1 John Thomson scoring and creasing press, size 20 by 30 inches. **FOLDERS AND FEEDERS**—1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder; 1 Anderson 32-inch single fold folder. **MISCELLANEOUS BOOKBINDERS' EQUIPMENT**—1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 No. 8 Smyth book sewing machine; 1 Hickok 44-inch rotary cutter (new); 1 Sheridan 12-inch book covering machine; 1 Sterling round corner cutter (foot power); 1 H. L. Roberts silk stitching machine; 50 brass bound punch boards, 18 by 24 inches; 1 Juengst gathering machine, 10 boxes, 9 by 12 inches, with three wire stitchers, Cline 220 D. C. motor, practically new; Elliott addressing and mailing machines. **GEORGE R. SWART & CO., Inc.**, Printing Crafts bldg., 461 8th av., New York city.

NEW AND OVERHAULED cylinder presses, jobbers, paper cutters, stitchers, punches, folding machines, special machinery, cutters and creasers, complete outfits, cabinets, wood goods, etc.; two 39 by 53 Miehles, modern style, now used on color work, price reasonable for these high-grade machines; 26 by 34 and 30 by 41 Miehles, can show all running; 50 by 74 Cottrell two-revolution New Series style press for large publication work; 38 by 52 Huber; 26 by 35 Century; 29 by 41 four-roller Campbell two-revolution; 32 by 47 Modern style Whitlock two-revolution, 14½ by 22, 12 by 18, 10 by 15 and 8 by 12 new and overhauled Chandler & Price Gordons; Lee two-revolution cylinder; Hamilton wood and steel goods; Seybold duplex trimmer; Hall hand bundling machine; 53-inch Kent Semiautomatic power cutter for rough work; 14½ by 22 style 6-C John Thomson presses, also Colts and Universal presses; ¾ inch Morrison power wire stitcher. We have a large and changing stock, so please write your requirements and come to Chicago and make your selections. **WANNER MACHINERY CO.**, 714-716 S. Dearborn st., Chicago.

FOR SALE—29 by 41 and 46 by 62 Miehle four-roller front combination delivery cylinders; 60-inch Optimus; 39 by 52 Century; four-roller, 6-column quarto Cranston drum; 7-column folio Cottrell Monarch book, table distribution, air spring; 20 by 26 Dexter jobbing folder; 32 by 44 Brown jobbing folder; 20 by 25 Cleveland folder; all of above machinery is thoroughly rebuilt and guaranteed. **WESTERN PRINTING MACHINERY CO.**, 1213 Pine St., St. Louis, Mo.

FOR SALE—Kidder rotaries: 28 by 20 inch perfecter, flat or folded delivery; 30 by 30 inch and 40 by 48 inch, perfecting and extra color on face; 30 by

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

40 inch, 36 by 48 inch two-color and 30 by 20 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders: 15 by 30 inch and 12 by 16 inch two-color perfecting with attachments, also 8 by 12 inch one-color. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

FOR SALE — Will sell at a SACRIFICE any part or whole lithograph equipment which includes FIVE DOUBLE SHEET HALL ROTARY PRESSES, individual motors; also complete ink mill and equipment; any one desiring a complete ideal litho plant ready for operation, write or wire for particulars. MRS. M. L. WALKER, Presque Isle Litho Co., 8th and Perry Sts., Erie, Pa.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third St., St. Louis, Mo.

FOR SALE — No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; \$1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third st., St. Louis, Mo.

FOR SALE — About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars address WESTERN PRINTING MACHINERY CO., 1214 Pine St., St. Louis, Mo.

HOW ARE YOU GOING to break in new help if your type cases are not properly labeled? Send for samples of our label holders for type cases, and free booklet "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — Auto press, 11 by 17, first-class condition; also 32-inch Diamond power cutter, with extra knife, practically new; will sacrifice on quick sale; also 800 pounds high-grade red and blue process ink at half price. LUCAS LABEL CO., Brighton, Colo.

FOR SALE — 1 Colt's Army press, 13 by 19; 1 Golding press, 10 by 15; both relatively new; also 1 Chandler & Price press, old but in good condition. WHEELING NEWS LITHOGRAPH CO., Wheeling, W. Va.

FOR SALE — 2 Brehmer saddle wire stitchers, bench style, foot power; 1 punching machine and 1 eyeletting machine; \$125.00 for lot. T. B. & B., 15 Laight st., New York city.

TWO UNIVERSAL TYPE CASTERS, \$300 cash each, for quick sale; motors included but no molds; can be seen in operation. GEO. A. FIELD, 822 S. Wabash av., Chicago, Ill.

BOOKBINDERS' MACHINERY — New model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOR SALE — Thompson typecaster, complete equipment; like new machine, 6 to 48 point; price \$1,600, cash or terms. FRANK NOSSEL, 38 Park Row, New York city.

FOR SALE — One 44 by 62 inch 0000 Miehle one-color press, with Upham attachment making it capable of two-color work; AI condition; reasonable price. G 319.

FOR SALE — Excelsior press, 5 by 8, perfect condition; 4 chases, font type, one case, small lead cutter; \$25.00. L. C. YALE, Sabinsville, Pa.

FOR SALE — Model B Cleveland folder, exclusive of thirty-two page attachment, rebuilt and in good running order, \$1,700. G 420.

PRINTING PRESS, 45 by 62, two revolutions; price, \$800. BOX 157, Xenia, Ohio.

HELP WANTED

Bindery

FOREMAN for pamphlet binding department; must be capable of giving production and understand modern equipment; also working foreman for edition and job binding department; open shop men preferred; NO labor trouble; state qualifications fully in first letter. THE BURKHARDT CO., Larned & Second sts., Detroit, Mich.

Composing Room

COMPOSITOR — Small shop specializing in direct advertising requires A-1 compositor; must be thoroughly experienced and have executive ability to develop department; excellent working conditions; open shop since beginning business; \$50 to start with, prospect of advancement as business grows; applications confidential, but references will be required before final arrangements are concluded. FARRELLY-WALSH, Inc., 1909 Locust st., St. Louis, Mo.

LAYOUT MAN — Experienced in layout of all kinds of commercial printing and highest grade booklet and catalog work; must understand ordering drawings and engravings and paper; should be a first-class all-around printer; big plant located in Detroit. Address G 429, with full details and salary wanted.

WANTED — Foreman for composing room in large modern plant producing highest quality printing, including color process work; have our own art, engraving, electrotyping departments; located in attractive Middle West city; a desirable and permanent position for competent man. G 402.

COMPOSITOR-FOREMAN — High-class man, who can design and execute effective printing and manage shop to get production; small, progressive plant; wages commensurate with ability; steady situation; open shop. HOFFMAN-SPEED PRINTING COMPANY, Muskogee, Okla.

WANTED — Experienced foreman for composing room, two first-class linotype operators, two high-class job compositors and two makeup men; "open shop," 48 hours; permanent positions; modern plant, ideal climate. THE R. L. BRYAN COMPANY, Columbia, S. C.

STONEMAN — The DuBois Press, Rochester, N. Y., has a permanent position for an A-1 stoneman on fine catalog and color work. In answering please give two references.

COMPOSITOR — Experienced on manifold book composition and capable of making curved stereotype plates. Give experience and full information. G 423.

Estimator

ESTIMATOR — Experienced man capable of figuring on highest grade booklet and catalog work for commercial plant doing million dollar business annually. Address G 430 with full details and salary wanted.

Managers and Superintendents

SUPERINTENDENT — A Pittsburgh corporation will consider applications for the position of superintendent of its private printing plant; a working knowledge of cylinder and job presses, of composition, binding, paper, ink and cost estimating is required; open shop; position permanent and progressive. Write full particulars in first letter, giving age, experience, references and salary expected. G 381.

Pressroom

PRINTERS AND PRESSMEN — Skilled and experienced craftsmen should apply at once for permanent positions in composing and press rooms of best plants in St. Louis; an exceptional opportunity for men of proven ability who can give satisfactory references; highest wages and good conditions. Full information upon request. Investigate today. DO NOT WIRE. OPEN SHOP PRINTERS OF SAINT LOUIS, 312-314 N. Sixth st., St. Louis, Mo.

PRESSMAN FOR MEISEL rotary press; must be capable of taking entire charge; opportunity for first-class man; state full particulars as to experience and references. G 422.

Salesmen

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Salesmen who call upon the printing trade to sell gauge pins on a commission basis. CHAS. L. STILES, Columbus, Ohio.

Steel Die Printing

STEEL DIE PRINTING — First-class man to take charge of power steel die presses and copperplate; also operators; extra wages according to ability. Write, stating experience, etc. WALTER N. BRUNT, 766 Mission st., San Francisco, Calif.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York city.

MISCELLANEOUS

WANTED — Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, Printing Agent, Baltimore, Maryland.

SITUATIONS WANTED

All-around Man

PRINTER — All-round printer desires immediately position, preferably with non-union shop; familiar with all grades papers, sizes and prices, also have practical knowledge all supplies — ink, type, etchings, engravings, electrotypes and allied crafts; qualified to take charge, do the buying and estimating; am good correspondent and salesman; age 27; single; best references. G 426.

Bindery

BOOKBINDER — All-around, first-class in all branches, good executive ability and can produce economically; experienced in making loose leaf binders; can give best of references. G 428.

PROCESS WORK — and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

BINDERY FOREMAN, with thorough business experience, good mechanic and executive ability, wants position in the line of edition and catalogue. G 276.

BINDERY FOREMAN, 18 years' experience, open for position; preferably southwest. G 427.

Composing Room

POSITION WANTED by experienced printer with a general knowledge of print shop; country and city experience; linotype operator and good mechanic; ambitious and have good executive ability; would like to hear from any one interested, stating wages and conditions. G 404.

EXPERIENCED COMPOSITOR wants permanent situation with progressive concern with chance for advancement; specialty: commercial work; can operate linotype, read proof and take charge; union member. G 432, care Inland Printer, 41 Park Row, New York.

COMPOSITOR-FOREMAN, steady, energetic man, age 33, seeks change; East preferred; union. PRINTER, 2203 Clarke st., Montreal, Canada.

SITUATION WANTED — Composing room foreman; first-class non-union executive; fifteen years' experience; prefer eastern location. G 365.

COMPETENT MONOTYPE MACHINIST with sixteen years' experience, desires position with first-class concern; union. G 424.

Executive

EXECUTIVE — Advertiser desires responsible progressive position in administrative or sales capacity with good house in the printing or allied trades where his executive training and practical print shop, costs and estimating experience can be used advantageously; age 37; good personality, reliable character, capable and industrious; east of Chicago preferred or abroad. G 435.

Managers and Superintendents

SITUATION WANTED — Printing and bindery plant executive or superintendent with reputation and record for maximum production wishes to make a change; my duties of supervision have included publication, catalogue, calendar, fashions, advertising and commercial work as produced by type, half-tones and color processes; am a practical printer whose knowledge has been acquired by experience and up-to-the-minute on lithograph offset, type press (rotary, cylinder, job and automatics), composition (hand and machine), bindery work, etc.; have unusual ability in obtaining results by harmonizing departmental heads and obtaining collective cooperation; am tireless worker, old enough to be conservative, young enough to be open to suggestions and installation of new ideas; am an American, married, good clean habits, neat appearance. G 377.

THOROUGHLY PRACTICAL PRINTER, experienced actually and efficient specifically as managing superintendent, factory superintendent, general foreman, foreman composing and reading rooms, large, small, medium, country and metropolitan, high-class general and specialty plants; healthy, versatile, vigorous builder of proven ability, well recommended both as to expertness, stability and character; only factory with agreement enabling executive to choose productive help from competent labor market considered; a business proposition; now traveling in West. Reply to G, 7 Plymouth pl., Charlotte, N. C., will be relayed by telegraph. Give idea of your equipment.

MANAGER — Young married man with thorough, practical knowledge of newspaper and job printing business, familiar with modern business methods and systems, desires change. G 242.

MANAGER-SUPERINTENDENT, at present filling high-class position, will make change soon; long experience printing, lithographing, engraving, steel die embossing, etc. G 431.

SUPERINTENDENT OR PRODUCTION MAN, steady habits, capable of assuming entire charge of production of commercial or publication shop, is desirous of change. G 436.

PRINTING SUPERINTENDENT OR FOREMAN — Able executive and know printing in detail; prefer private plant in Central or Northwest States; give salary. G 270.

Pressroom

CYLINDER AND PLATEN PRESSMAN who has been employed as foreman, particularly experienced with Dexter and Miller feeders, wants to change with good shop; Pennsylvania, Ohio, New York State or vicinity preferred; no struck shops or labor trouble. G 434.

FIRST-CLASS CYLINDER PRESSMAN desires position in small city; one who is capable of taking charge and handling any class of work done on cylinder presses. G 437.

Typographic Designer

TYPOGRAPHIC DESIGNER — Original and inventive, desires permanent position with concern doing high-class letterpress work. G 439.

WANTED TO PURCHASE

WANTED — Kidder or Meisel roll feed bed and platen printing press; print two colors on one side; printing size one-color fifteen by thirty equipped with rewind attachment. CENTRAL WAXED PAPER CO., Chicago, Ill.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth av., S. W., Grand Rapids, Mich.

WANTED — A secondhand Kelly press; must be in good condition; state length of time in use and serial number. G 425.

WANTED FOR CASH — Harris two-color automatic presses, 15 by 18, M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. G 373.

WANTED — Chases between 24 by 33 and 26 by 35 outside dimensions. G 433.

BUSINESS DIRECTORY

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L. — See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.



Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.



EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Plates sharp as electros. LINE CUTS cast in stereotyping metal directly from drawings made on Kalkotype board; no routing of open spaces. A chalkplate on cardboard. ACME AND REVERSE embossing processes. Printing and embossing plates from any cut or border, and from original designs. Send stamps for samples. HENRY KAHR, 240 E. 33d st., New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typesetters

THOMPSON TYPE MACHINE CO., 223 West Erie st., Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type,

printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston. 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.

Stock Certificates

Over Four Hundred Designs. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS,
45 Warren Street New York, N. Y.

STILES 4-POINT Gauge Pins

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

CHAS. L. STILES, Patentee, 232 North 3d Street, Columbus, Ohio

Special Offer: Set of 6, \$1.00
\$1.75 for 12

**Classified Advertising**

IN

The Inland Printer

gets results for the employer seeking competent employees, and also for the printer who wishes a real position.

Rates reasonable—furnished on request.

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, Ill.

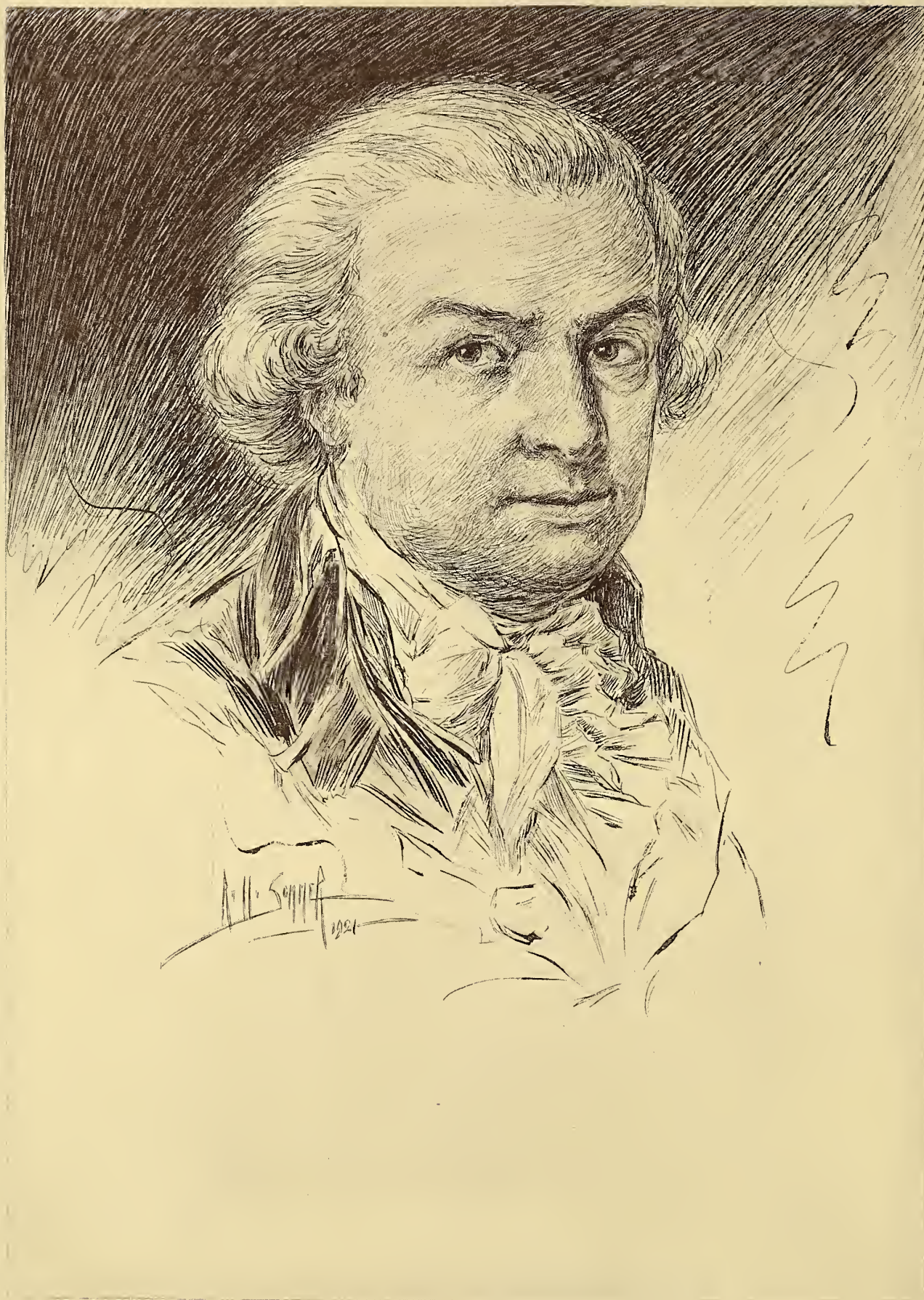


Finished Tape

"Sanderco" Cement For Folder Tapes

One pound and Spl. Combing Brush, \$5.75, postpaid.

Endless Tape Compound Co.
Phipps Power Bldg., Pittsburgh, Pa.



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EARLY MASTER PRINTERS
GIAMBATTISTA BODONI

1740-1813

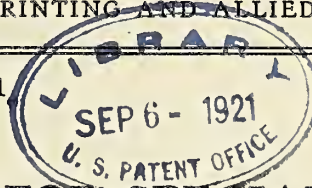


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GOLDEN OPPORTUNITIES FOR SPECIALTY PRINTERS

BY ROBERT F. SALADE



IN every important business center of the United States are golden opportunities for live specialty printers who are capable of producing some particular line of printing to advantage. This does not apply to those printers who claim to be capable of making "everything from a calling card to a newspaper," for printers of that class are seldom in a position to specialize in the right way in one exclusive line. This article is written for the purpose of getting real specialty printers, and printers who may be in a position to enter the field of specialties, interested in some business building plans which have proved highly successful.

Lest there may be a possibility of some readers not correctly understanding the term "specialty printers," the information in the next paragraph is offered to make this term clear:

Printer No. 1 is making a specialty of sample cards, business stationery, announcements, etc., exclusively for merchant tailors. Printer No. 2 is specializing in business stationery, appointment cards, prescription blanks, etc., for dentists. Printer No. 3 is making a specialty of gummed labels, of all sizes and styles, for all classes of business. Printer No. 4 is specializing in all kinds of printed matter used by retail druggists. No. 5 is making a specialty of business stationery, forms, etc., for plumbers. No. 6 is operating a large sized plant almost exclusively on wrappers and labels for paper box makers.

Other varieties of specialty printers could be quoted, but enough have been mentioned to explain the term, and to give an idea of the wide field that is open to any

efficient printer. The printers referred to as Numbers 1, 2, 3, 4, 5 and 6 have been successful with their particular lines of specialties, and have developed enough business to keep their plants running to full capacity during all seasons of the year. If the reader is interested in this subject he will doubtless find a number of helpful suggestions in the following paragraphs:

The first case is that of a printer making a specialty of wrappers and other kinds of printed matter for paper box makers. Strange as it may seem, many manufacturers of paper boxes either have no printing plants of their own, or merely have small plants which are not adapted to large runs of color printing. Having recognized these facts, our friend hit upon the plan of specializing in work for paper box makers, and he soon had enough business to keep a good sized printery hustling.

This printer is a man of business ability, and he knows how to build business both for the boxmakers and for himself by offering suggestions for new style box wrappers. He knows by experience that a paper box manufacturer, like any other business man, is always on the watch for a good selling idea. For example, the printer prepared a special attractive design for a box wrapper. Samples were mailed to a selected list of paper box makers, and within the next month the printer had received more orders for the new style wrappers than he could conveniently produce.

The design of this wrapper consisted of an engraved plate printed on tinted glazed paper, the completed work suggesting beautifully grained marble or stone. Electrotypes of the original engraved plate were made and half a dozen of the electrotypes were run together on a cylinder press. Several different color schemes were adopted, such as pale green ink on tinted green paper; rose pink on shell pink paper; turquoise blue

on a paler shade of blue stock, and a warm buff on buff paper of a lighter tint. Glazed paper was used, as mentioned, and the highly polished surface of the stock enhanced the appearance of the color printing.

An inspection tour through this plant would be delightful to a lover of fine color printing. The many different designs and inscriptions for box wrappers are done in every imaginable color and tint. Some are done in gold leaf, others in bronze powders in gold, silver, red, green, etc., and others in process colors. Large quantities of the wrappers are handsomely embossed. Among the pictorial subjects are flowers, pretty girls' heads, landscapes, fruit, etc., all splendidly printed in colors. Many of these subjects are the printer's own conceptions, and they are now being produced by thousands, because the printer had faith enough in his ideas to pass them on to the paper box manufacturers.

This printer is advertising his specialty in trade journals that are devoted to the interests of the paper box industry, and occasionally he has inserts consisting of extraordinary specimens of box wrappers, printed in colors and embossed, placed in these journals. These inserts show prospective customers the attractive work produced by the printer, and he has gained numerous orders as a result.

Let us now briefly review the selling methods of a well known specialist in gummed labels and advertising stickers: This printer is producing all kinds of gummed labels and stickers for many of the largest business concerns in America, and many of the orders are for several millions of labels, or stickers, at a time. This work, for the most part, is printed on large sized sheets, several dozen electrotypes being printed on a sheet simultaneously. After the large sized sheets of gummed paper have been printed they are cut apart to required sizes. In the case of odd shaped labels or advertising stickers, steel dies of the essential shapes are used, about one hundred sheets being cut out on each application of the die.

This printer produces only the one variety of printing, and because his plant is particularly equipped for turning out this specialty in large quantities, at a high rate of speed, he is in a position to quote prices considerably lower than those of the average printer on the same class of work. He is advertising his line in the classified columns of newspapers and magazines, and by means of street car cards.

Many of the gummed labels and stickers are printed from reverse plates in solid colors like bright red, bronze blue, dark green, brown, etc., with the lettering in white. Other labels of this variety are first printed in gold size and then bronzed in different colors like rich gold, pale gold, red and green. In some cases the white lettering of the reverse plate labels is embossed by the simple process of making an ordinary counter die on the press, allowing it to set, and then doing the printing and embossing with the one operation. Embossing of this kind can easily be done with ordinary electrotypes of a reverse zinc plate, but the electro-

types must be blocked on solid metal bases so as to maintain sharp impression.

In addition to producing great quantities of gummed labels from the reverse plates referred to, large orders of labels are also made from type forms, each form usually having a plain rule border. For this class of work heavy faced type like Cheltenham Bold is used and a dozen or more setups either of the one form, or of various forms, are run together on a large sized sheet. Labels of this variety are used for shipping instructions and similar purposes.

A wide assortment of stock gummed labels is carried by the printer referred to—labels containing inscriptions such as "Glass," "Handle With Care," "Breakable," "Important," and others that are used frequently in business offices, shipping departments, factories, etc. Occasionally these stock labels are sold in quantities to stationers.

The printer who is making a specialty of business stationery for dentists, comprising appointment cards, prescription blanks, etc., has been following a simple but successful medium of advertising. The plan consists of sending at frequent intervals samples of printed matter to a list of dentists—not commonplace specimens but exceptionally well printed samples designed in a neat, dignified style. These specimens are taken from overruns of regular orders. Whenever an exceptionally good business card is produced the printer makes an overrun of several hundred, and in this way a substantial quantity of samples is constantly on hand. With every sample mailed out is included a neat and interesting form letter directing attention to the quality and appearance of the specimen in question. A recent form letter mentioned the fact that the printer was using a special process of printing, resulting in a close imitation of plate printing, and the sample of work enclosed with this letter strongly backed the statement.

This process of imitation plate printing consists of typography set in the same style as the standard lettering done by steel and copper plate engravers, and the printing done in a fine grade of carbon black ink that dries with a rich dull finish. The completed work actually looks like high grade engraving, although the printed characters are not raised above the surface of the stock.

Merchant tailors' printing as a specialty offers a field for printers knowing the requirements of tailors, who not only require the best quality of office stationery, but also need special things like linen labels (to be sewed in the inside pocket of coats and vests), sample cards, sample books, and advertising literature designed expressly for the purposes of custom tailors.

Several printers are now making a specialty of printing for merchant tailors, and in many instances they have prepared booklets, folders, mailing cards, blotters, form letters, announcement cards, etc., for the tailors, and these have proved successful as business builders. One of the printers referred to is making use of the new imitation steel die stamping process in the

production of fine business stationery, announcements, business cards, and other work of this class which fits the requirements of custom tailors to excellent advantage. With the imitation die stamping process, type faces are used which give the same styles of lettering done by the hand engraver. The spacing of the words and lines is done in the extra close manner as the spacing in steel and copper plate engraving, and this adds to the effectiveness of the imitation.

These printers have succeeded in developing important business in their particular fields, simply be-

cause they have concentrated on one line continuously and have placed themselves in the position of being able to supply this one line to the best advantage of customers. For instance, one printer who for many years has been specializing in printing for druggists, keeps a large supply of stock labels on hand ready for immediate delivery, and in some cases these stock labels contain the imprints of druggists who are numbered among the printer's regular patrons. This is the kind of service which is appreciated, and service, of course, is the specialty printer's most valuable asset.

ENGLISH DICTION

BY F. HORACE TEALL



THE English language is naturally subject to much discussion, not only among erudite students of its history, but even more among those who are not historically qualified for trustworthy decision. Our most credited grammarians have always differed widely in their teachings, both

as to doctrine and as to details, and many writers have said that all grammar text-books are worthless, which certainly is a reckless exaggeration, though some books are not worth much, and of course none is perfect. Professor Brander Matthews said recently in a newspaper article: "There is a peril to the proper development of the language in offensive affectations, in persistent pedantry, and in other results of that comprehensive ignorance of the history of English which we find plentifully revealed in many of our grammars, wherein we find rules of no validity—rules either borrowed from other tongues or evolved from the inner consciousness of schoolmasters."

Whether any one could furnish clear evidence of such peril as is here asserted may be doubted, but no one can question the fact that the evils named are common not only among those against whom they are charged, but among all users of the English language, even including those who are best qualified to stigmatize the evils and to prescribe the necessary remedy. The present writer is fully conscious of the fact that he can not hope for very much effect beyond inducement to careful thought, but he is sure that even that is well worth the effort.

One of the most recent articles about our language was published in the *Independent*. It called attention to several matters that its writer found suggestive of question, but which must have been recognized as not legitimately questionable, since the doubts were attributed to an imaginary "Man from Mars." Of course this "Man from Mars" is simply a whimsical expression for some one who "has to be shown," but we can not escape the impression that the ultimate source of the inquiry is the writer's own vagueness of

comprehension. Possibly its writer was well aware of his weakness, and merely seized the opportunity to write something interesting and not too serious. However, the article supplies a basis for comment that may suggest a satisfactory solution of many problems of detail beyond those directly noted. Each quoted paragraph following is a part of what is credited to the man from Mars.

"I have acquired a certain knowledge of your quaint and beautiful language. That your spelling is merely decorative and not intended to give any clue to the pronunciation I can understand. But there are certain mysteries of expression which must be plain to you, but which my slower comprehension fails to grasp. Thus you say 'It rains.' Who or what is 'It'? Why not simply state the fact without any pantheistic hints and just say 'Rain is'?"

Spelling is aside from our present purpose, but we must remark that it is very largely intended to give a clue to pronunciation, notwithstanding our many vagaries, which themselves are all based on reasons of weight. Our expression "it rains" is not challenged as wrong, as it could not be. The pronoun is used, according to a convention as old as the language, with an impersonal verb, to represent the noun implied in the verb itself. Thus when we say it rains we mean the rain rains (or falls). We should not make our expression simpler by saying "Rain is," but would merely spoil its accuracy by substituting an assertion that rain exists. "It rains" is only one of various expressions to which this reasoning applies.

"Your use of prepositions is not self-evident. Why do you look up a word in the dictionary? Is the dictionary in the skies? Why does a house burn down and the man inside burn up? Why do the English say that something is different to something else while to the American it appears to be different from?"

Here even a man from Mars should comprehend better than this one does. Prepositions are frequently used wrongly, but none of these questions indicates a true cause of perplexity. It does not follow that a thing to be looked up must be in an elevated position. We look up a word just as we look up anything for

which we search, as a record, for instance, with no thought of direction. Things burn up when they are completely consumed, and so a house may burn up as well as things in it; but when we say a house burns down we mean its upright position is lowered, though its material may not be totally consumed. English and American writers now agree that things are different from each other, not different to each other, and that those who say "different to" are in error. The man from Mars treats an outlived divergence as if it were still current.

"Ambiguity seems to be a special literary merit, for everything in your bounteous but bewildering tongue gives it full scope. You have no way of distinguishing between subject and object save by position and your pronouns are beautifully indefinite. . . . English is a great language for the poet who likes to clothe his meaning in the mists and flickering colors of imagination, but for the man who must use this wonderful toy as a tool of precision it has its drawbacks."

Ambiguity actually is a literary and colloquial fault that is very common, but not because the language itself lacks the power of clearness, but only because

people do not learn how to use it clearly. Position in the sentence is sufficient to distinguish subject and object, and indefiniteness of pronouns is due mainly to indefinite thought. As to precision, here is an opinion from Fernald's "Expressive English": "If we lightly esteem the capacities of our language, we may drift on through life in forlorn and shabby utterance with the comfortable feeling that we are 'doing pretty well.' But if we once recognize our language as an instrument of precision by which one may chart all the seas of thought, we shall become aware that any failure to express ourselves well is due to some fault of our own, which it should be our first business to correct." Every rhetorician teaches that ambiguity is a fault, and inculcates its avoidance, and the language contains provision for its avoidance in all cases. But we can not afford to forget that occasionally the reproduction of ambiguity is itself an element of precision.

Above all else we need to remember that the drawbacks are not often in the language, but are mainly personal weaknesses. Petty quibbles over slight variations from the commonest senses of words are the occasion of much needless trouble.

WHAT TO DO IF YOUR COSTS ARE FOUND HIGH

BY CARL A. JETTINGER



ANY a printer hesitates to put in a cost system because he fears it will show him that he is not charging enough for some of his work, and that he will have to raise prices on most of it and thereby lose trade to competitors who have lower costs or, more likely, do not know their costs and therefore take work at lower prices. If there is an organization of printers in his city, part of the activity of which is the installation of cost systems, then this printer usually has the impression that if he joins this organization he binds himself to sell only at prices that leave a profit over the cost, as shown by the cost system, or, worse yet, at prices prescribed by the organization. All of this he believes will work to his disadvantage.

These fears are altogether needless. Because of the antitrust laws, no organization dare fix prices at which its members must sell, and no organization of this kind requires its members to sell all work at a profit. To carry out such a requirement would be impracticable for many reasons, among which are the following: Even the most competent estimator will occasionally quote a selling price that proves to be lower than cost, but the printer must sell at the price quoted. A strike, a breakdown, an error, or a multitude of other things for which the customer can not be held responsible, may make the cost unduly high. Business policy may make

it advisable to sell a small job without profit which is of such a nature that the customer could not easily be made to realize that the cost is so much higher than he would suppose, because this same customer's usual orders are for large quantities and at a very satisfactory profit.

Why should the printer harbor such fears anyway? Instead of being high, his costs may prove to be low. This does not happen infrequently. The writer remembers putting in a cost system in a small shop where the proprietor was so fearful of costs showing up high that he would not permit his salary being charged at a decent rate in the first cost sheet. When completed, this first cost sheet proved the costs to be so low that the printer asked that the whole sheet be figured over, with his salary increased to what it should have been. Even then his costs were unusually low.

Supposing a printer puts in a cost system and, after it has been in operation a sufficient length of time to arrive at a fair average, this system shows him that his costs are higher than the average in his vicinity. What calamity has the printer brought upon himself by putting in this cost system? None whatever. If he wishes to do so, he can still do business on exactly the same basis as he did before, in which case he will neither become a bankrupt nor grow rich any faster than he would have without the cost system.

But what is the proper thing for a printer to do when a newly installed cost system acquaints him with the fact that his costs are higher than the average?

First of all, not to become excited. He has most likely been in business for years without knowing this, and the sheriff has not stepped in because he did not make as much profit as he should have made. Now that he does know it, there is still no danger that the sheriff will step in, unless that danger existed before the cost system was put in.

Before he seeks to remedy the trouble, let the printer analyze the case. As a physician seeks to locate the cause of aches and pains, so let the printer locate the swellings in costs, and search for their cause. If only a few hour costs are high, there is probably nothing to worry about. Even if all the hour costs are high, that may be but a natural and perfectly healthy condition.

If all the print shops in a city were equipped exactly alike and operated with the same efficiency by a similar force of employees, all receiving the same pay, even then there might be wide variations in costs. Such variations would be caused by the class of work done in the different plants. If one printer does very little cylinder presswork, as compared with the rest, then that printer is sure to have relatively high cylinder press costs. If another printer keeps his cylinder presses busier than do any of the rest, then he is almost certain to have the lowest cylinder press cost. Such conditions can not always be avoided, and few shops of any size can be found that do not have some department that is run at a loss, but nevertheless can not well be dispensed with. As long as the jobs produced partly in this unprofitable department show a satisfactory profit on each entire job, there is no reason for worry. The loss in the unprofitable department in such cases is nearly always small in the aggregate, because but little work is done there.

Where one printer has better, more modern and therefore more costly equipment than the others, and employs more competent workmen than his competitors, paying them higher wages, he is certain to have higher hour costs. This need not cause him alarm. While the hour costs in his office are higher than those of other offices, the chances are that, by reason of his better equipment and more competent help, his office produces work in less time at a probably lower cost for each completed job. Even if this is not the case, then the work turned out by this office may be of such a high grade that it commands a better price. Those who want good work are usually willing and able to pay a better price for it than those who want the cheaper grades, and they constitute a much more desirable class of customers than those who buy merely on price.

In fixing selling prices for his work, the printer should always bear in mind that it is not easy to sell printing at prices that are higher than prices generally charged for similar work in his community. If printing business conditions are sound in that particular location, this means prices based on average costs. While a printer may charge more for some of his work than other printers in the same field do, there is a limit to this which may force him to sell the output of some

of his departments at a loss. It would therefore be unwise for him to add only the standard profit to the cost of work done in such of his departments as show a lower cost than the average for that community. In these latter departments he should make a higher rate of profit to counteract the losses in the departments with high costs. Usually these losses are the more easily made up, because the sales in the low cost departments generally are much larger than those of the high cost departments.

For the reason just stated, selling prices should not be based altogether on hour costs, but local conditions should be considered in making them.

Costs, on the other hand, take no heed of outside conditions, but reflect only those found in the office for which they have been computed. They permit no juggling, and no cost sheet and no estimate of the cost of a job should be figured on anything but the actual hour costs of the office as they have been found through the operation of the cost system. Only in this way is the printer enabled to ascertain how much he actually made (or lost) on each job turned out in his plant, and to know if a job on which he estimates is likely to show a profit as a whole, even if part of the work done on it is done at a loss. This will indicate to him whether the job is worth having and whether he should make efforts to secure more of that particular class of work, or rather exert himself in getting work of some other class which, in his plant, can be produced at a greater profit.

Where it is possible to keep informed in regard to the average costs of a city or vicinity, as is the case in many communities, it is a very good idea to figure all estimates on the basis of both the costs of the office making the estimate and the average costs of the city or vicinity. The latter cost will indicate what the job ought to be worth in that community, and whether it is of a class desirable to the office doing the estimating.

If prices must be raised to make a business profitable, this should always be done diplomatically. Never tell your customers that you have recently put in a cost system and must raise all your prices. You would be sure to lose much trade. No need of saying anything to them about putting in a cost system. Let them believe that you have had one all the time. They will think better of you.

Under some conditions it is unwise to make a big increase in the price of all the work of some one customer. In such cases make the increases gradually until you arrive at a price which your cost sheets show you is fair to you and to your customer. Fortify yourself with reasons for the increases other than that of the present epidemic of increasing costs, but never make use of these reasons unless required to do so. Usually it is best to treat increases as lightly as possible. In late years every person has learned to expect them and if nothing is said about them they are likely to be taken as a matter of course.

If you find that you have been regularly doing a job for one of your good customers at a considerable loss, do not think for a moment that it is absolutely

necessary for you to immediately raise your price on this job to a figure that will net you the profit you should have. If you can make a raise to the right price at one jump without taking too much risk of losing trade, well and good, but if it seems inadvisable to raise the price to even what the job costs you, lose no sleep over it. Having done the job at a loss in the past has not forced you to the wall, and whatever reduction in loss is effected by the increase you make will nevertheless, like any other saving of expenditures, show up as an increase in profits over the previous year.

If you find that your prices have been too low, raise them persistently, but always use common sense in doing it.

What has been said so far in this article applies only to duplicate jobs and to jobs the nature of which enables the customer to make a comparison of prices. Where there is no opportunity for the customer to compare the price with prices he paid on previous occasions, there should be no hesitation about charging even your oldest and best customer a price that will net you a fair profit. This also holds good with work for concerns that you have not in the past numbered among your customers. In no case quote to such concerns prices that are so low there is danger of your not making the profit you should make on them. If you intend to secure them as customers, then there is no surer way of making desirable and steady customers out of them than by charging them the right price to start with. Nothing will turn a new customer away more quickly and more effectively than raising the price on him the second or third time he sends in an order. Another reason why the price should not be cut to secure new customers is because if you do so and this comes to the ears of your competitors who have done the work in the past, as it usually does, the most natural thing for them to do is to retaliate by cutting prices to your customers. The result would be that you lose both the profit on the work you do and the confidence of the customers.

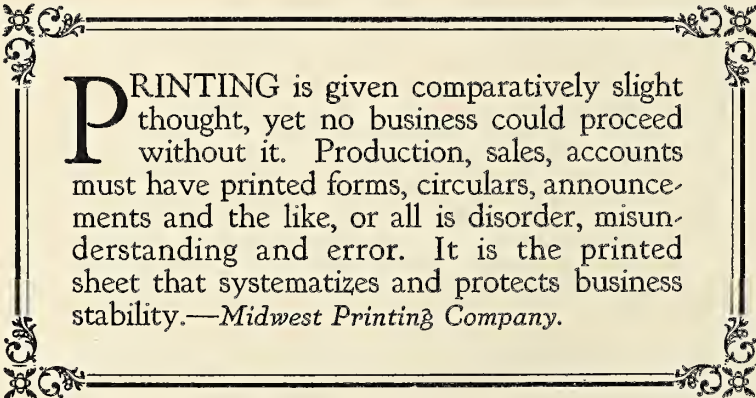
There are many ways in which prices can be raised in an honorable way without this being brought to the attention of the customer: A different grade of paper better adapted to the work may be suggested to him, and the price increased more than the additional cost of the paper and the profit thereon. The purchase of printing in larger quantity may be advised, at a price

that will save the customer money, but which at the same time, because of the decreased production cost on the larger quantity, is really an increase over the former price. A different arrangement of copy may either reduce the cost or give opportunity to raise the price so that it will leave a larger margin over cost. Changes in size or form may give opportunity to secure a larger profit. While these expedients are applicable to even the smallest job, they are likewise adaptable to the largest; in fact, the larger the job, the more opportunity there ought to be to make some suggestion to the customer that will secure a proportionately better price from him.

Good work has much more to do with holding your customers than mere price. The reputation that your office does no cheap work will of itself help you to secure customers of a very desirable kind. It is human nature to value those things highly which can not be secured cheaply.

Let the printer who is in fear of losing his business if he increases his prices keep in mind one fact, and that is that no matter how undiplomatic he is in raising his prices and no matter how much he raises them to secure a profit, he will nevertheless hold a good share of his trade. As evidence that low prices will never attract a large part of the printer's trade, let it be stated that the largest and most wealthy organization the world has ever known has for something like fifty years been trying to secure all the business of a certain kind in the United States. To do this it has for many years been selling below cost and at times has had perhaps the largest selling force in existence at work drumming up trade, and nevertheless it has been able to secure but a very small part of the business. The organization referred to is the United States of America; the selling force, the Postoffice Department; and the business the supplying of envelopes with printed corner cards.

The printer who knows his costs generally finds that it is surprisingly easy to get better prices for his work. He also finds that of all the aids he can enlist to help him get better prices there is not one nearly so powerful, not one nearly so dependable, nor one the employment of which comes so naturally and which fits in so admirably at all occasions as the knowledge that a price is based on actual costs and not merely on guesswork.



PRINTING is given comparatively slight thought, yet no business could proceed without it. Production, sales, accounts must have printed forms, circulars, announcements and the like, or all is disorder, misunderstanding and error. It is the printed sheet that systematizes and protects business stability.—*Midwest Printing Company.*

THE CONVERSION OF A LOW PRICE PRINTER*

BY R. T. PORTE



NOT more than a hundred miles from Chiapolis is the town of Westerville, where J. A. Milson publishes the *Westerville News* and runs a job printing business. Like many country printers Milson is somewhat of a character, with a few peculiarities and ideas all his own. He tips the scales at two hundred and fifty pounds and has a rather pompous manner and habit of positive and emphatic speech. Milson is widely known in Chiapolis and throughout the State, especially among the printers' supply and paper houses.

Whenever he drifted into the Chiapolis branch of the International Type Founders Company and walked into the manager's office unannounced, the cashier at once took a five dollar bill from the cash drawer, put it in an envelope and handed it to the manager. Jim Milson always managed to time his visits for the noon hour, and the cashier and manager knew from long experience that it meant eats for Jim, with the I. T. F. standing the bill. Living only a short distance from the city, Jim managed to make regular monthly visits "to town," as he called it. As he was a good customer and a prominent figure in the printing business of the State the usual courtesies had to be extended.

One day he happened to be at the typefoundry and was wasting the manager's time talking about nothing in particular, when Mort Chilger, president of the Franklin Club of Chiapolis, walked in. Introductions followed and Jim took the opportunity to tell Mort what he thought of the cut throat printers of Chiapolis, who robbed the people in the city and then went out and cut prices in Westerville so that he couldn't get more than \$145 for a hundred dollar job to save his life. This tickled Mort and he invited Jim to come with him to the noon luncheon of the Franklin Club and tell the printers of Chiapolis what he thought of them.

About twenty-five members of the club were present at the luncheon and Jim looked them over critically.

"Just printers," he said to himself. "One or two must have married money or made some on the side, as they are pretty well dressed. The three at the end are regular printers—ink on their fingers, need a shave, and are fidgeting as if they have a job to get out and want to get back to work. This is going to be good—just like a press association meeting. Printers are all alike."

Lunch was served, just about half enough for Jim, who decided he had been cheated out of some good eats. When his time came to speak Jim was introduced as

"our honored guest," and he proceeded to say a few things which he thought would make them sit up and take notice. His audience listened quietly, one or two nodded, and when he sat down they applauded feebly.

Mort then announced that the matter of prices on a certain job for the city should be discussed. There was no uniformity in cost finding, as the quotations on this job ran from \$523 to \$1265. Both the high and the low man were there to explain their prices.

Martin, the high man, produced his estimates and went over each item very carefully, explaining the cost of the paper, the number of ems to a page, the makeup time, lockup time, presswork, binding and every little detail. It looked to Jim as though his estimate was an extremely fair one.

Then the low man, whose name was Johnson, was given an opportunity, and Jim waited with considerable curiosity to hear what he had to say. One of the three men whom Jim had picked out as regular printers arose, took some papers from his pocket and told how he could produce the job for \$523 and make a profit.

First, Johnson said there was no need to use so much paper, and a cheaper grade of stock would answer the purpose. There was a considerable saving to begin with. Then he said that he and his brother could set so many ems an hour, there were so many ems to a page and the job could be set in so many hours. The scale for linotyping was so much, hence the cost of machine composition was a certain sum, to which he added twenty-five per cent for profit. He knew he could make up sixteen pages an hour and could lock up each form in less than half an hour. The presswork would take so much time, and the binding would cost a certain sum from the trade binder next door. Thus at \$523 he would make \$35 profit and he secured the job.

When Johnson sat down there was an uproar. Every one wanted to talk at once, and Mort had his hands full keeping order, to say nothing of observing parliamentary rules. It ended with Johnson insisting that he was making money at those prices and that he would continue to figure that way. He surely looked like a hopeless case, but after studying him a while Jim began to smile. Johnson had hollows in his cheeks and seemed nervous and fidgety. He devoured everything in sight and seemed to want more. He acted as if he hadn't had a square meal for a week. Jim had discovered Johnson's weak spot.

After luncheon four of the members of the club walked down the street with Mort and Jim.

"What is to be done with a man like Johnson?" asked one of the printers disgustedly.

"Yes, what is to be done?" said Mort. "Both he and his brother are working their heads off. They

NOTE.—This is the eighth of a series of twelve stories of the printers of Chiapolis, each of which is based upon actual facts. Copyrighted, 1921, by R. T. Porte.

have a couple of boys helping them and are working ten to twelve hours a day doing work at those prices. Yet they tell us they are making money. That book-binder is no different. Some of the prices he charges for bindery work are a crime. He does a lot of work for the library at thirty-five cents a volume."

"Those two fellows are doing more harm to right prices than all the other printers in town," declared Martin. "It would be worth a lot if in some way they could be made to see the light."

"How much would it be worth to you," asked Jim, "if those fellows, especially Johnson, could be made to see how foolish they are?"

"Do you think money would help to reform them?" asked Martin.

"Hell, no!" said Jim. "It's what money will buy that those fellows need to understand. If you fellows will give me \$25 and ask no questions but take Mort's word and mine that the money will be well spent, I'll undertake to teach them a lesson."

Five \$5 bills were thrust into Jim's hand and he was told to go the limit.

Several months passed, during which Jim was a frequent visitor at the meetings of the Franklin Club, much to the satisfaction of the manager of the typefoundry, who received a letter from headquarters complimenting him on cutting down entertainment expenses.

One day six months later the printers who had put up the money for Johnson's education asked Jim what had become of it. Jim winked at Mort.

"It's been spent," said Mort. "You'll soon learn how."

Johnson was at the meeting, but somehow he looked different. The famished look had disappeared from his face and the ink stains from his hands. His lunch finished, he lit a cigar and leaned back in his chair with an air of contentment and prosperity. Jim and Mort noticed all these details, but said nothing.

At the next meeting Jim was not present. Mort noticed that Johnson acted as if he wanted to say something, so he called upon him.

"I am glad Mr. Milson is not here today," Johnson began. "I want to say something that I did not care to say while he was present. Frankly, that man Milson taught me a lesson and woke me up."

"Many of you remember that city job and the price we quoted on it. I am mentioning it merely to recall a time. One day not long after Milson came to our place and asked us if we could do some linotyping for him. He handed us the copy for a good sized job and said he wanted it next day. We got busy on the job and had it done by four o'clock. About five Milson 'phoned that he was at the Randson Hotel, and as he couldn't come and get the type he wanted to know if we would bring it up to room 10. He also said he had a check for us, which sounded good."

"We took the type up to his room on the second floor and found Mort there with him. They had their coats off and were lounging in comfortable chairs and were smoking cigars and drinking beer. They looked

cool and comfortable, while I was nearly dead with having worked hard all day to finish that job for them."

"Milson asked me to sit down while he opened another bottle and poured out a glass of beer for me. It was good beer. Then he started to talk and you know how he can talk. I wanted to go home, but I needed the check and didn't want to stop Milson."

"After a while Milson looked at his watch, saying he didn't realize it was so late and he wanted to know if Mort and I would have dinner with him. Mort said something about disappointing his wife, but finally Milson got us both to 'phone home and tell our wives that we had to work."

"Gentlemen, I can't begin to describe that dinner. I was as hungry as a bear, but Milson finally filled me up. I had an oyster cocktail, a bowl of thick soup, a big steak (planked, he called it), with vegetables all around it, lobster salad, tomatoes, pie a la mode, some cheese with little green specks in it that tasted mighty good, coffee and cigars and then a bottle of wine brought in in a bucket of ice."

"I had never eaten such a meal in my whole life and the thought came to me 'How can a country printer afford to eat such food and rent such an expensive room at the hotel, while I can barely make a decent living?'"

"When the bill came I saw it was for eighteen dollars. Milson slipped the waiter two tens and told him to keep the change. I nearly fell dead. Two dollars would have bought my lunches for a week."

"How did you like the dinner?" Milson asked Mort. Mort said it was fair but not as good as the one they had a month ago. Then they began to talk about the good meals they had eaten. Milson told of the banquets he had attended and what a good cook his wife was. All the conversation was about eating."

"I went home dazed. Here were two printers talking about eating as if they were millionaires, yet they were only printers, one a country printer at that. If they could enjoy the good things of life, why shouldn't I? I was as good a printer as either of them."

"Next day I went to the lunch room on the corner where I had always eaten my lunch, but this time I couldn't eat there. The smell sickened me, although I had never noticed it before. So I went to Cassidy's, where it cost me \$1.30 for lunch."

"To keep up this pace would break me but I was reckless. That night I took home a couple of T-bone steaks and some lettuce. My wife looked surprised and more so when I told her we weren't living well enough. She said it would cost more, but I said 'Hang the cost.'"

"Gentlemen, I thought if that country printer can live that way, I could and would. So did my brother. We had been fools long enough. We needed the money and we're getting it now."

The meeting adjourned and the men who had financed that memorable dinner for Johnson again walked down the street with Mort.

"Some dinner, Mort," remarked Martin, "But what happened to the other five dollars?"

"Room rent," was Mort's reply.



EDITORIAL

IN view of the great interest that has been shown in the portraits of early master printers which are being presented in *THE INLAND PRINTER*, we take pleasure in announcing to our readers that space has been reserved at the convention of the Direct Mail Advertising Association, where the original drawings of the portraits that have been prepared thus far will be placed on exhibit. We extend a cordial invitation to all who will be in Springfield during the convention to inspect these drawings. This exhibit will present one of the most notable collections of portraits of early pioneers in printing, as well as a remarkable study in portrait work in the etching technique, for which R. H. Sommer, the artist, has gained a wide reputation.

WE take a great deal of pleasure as well as pride in making this preliminary announcement of a new feature which will be started with the November issue of *THE INLAND PRINTER*. Arrangements have been completed with Robert E. Ramsey, who is too well known in the printing and advertising fields to require introduction, to conduct a department dealing with "effective direct mail advertising for printers." As one of the foremost writers and speakers on subjects pertaining to advertising, and a leader in all movements in connection with publicity work, Mr. Ramsey has gained an enviable reputation as an authority. It will be his aim to present, through the new department, material that will be of immediate value and assistance to those who are doing the work of preparing direct mail advertising matter, as well as to those who contemplate entering this field. A more complete statement regarding this new feature will be made in our next issue.

THE month of October will present two events that should attract a large number of progressive printers. October 17 to 20 has been set as the time for the annual convention of the United Typothetae of America, which will be held at Toronto, Ontario. Complete details of the program are not available as this issue goes to press, but they will be given in our October issue. Those desiring to attend should get in touch with the international headquarters at once and make the necessary arrangements. With the many problems confronting the industry at this time, this convention will undoubtedly carry added significance and importance. Following the meetings of the United Typothetae, another convention which should be of great interest to the printing trades — that of the Direct Mail Advertising Association — will be held at Springfield, Massachusetts, October 25, 26 and 27. An article in connection with this gathering will be found in this issue, and further details of the program will be pre-

sented in our October number. In view of the rapid growth of direct mail advertising, printers would do well to seize this opportunity to gather information on this important subject.

ELSEWHERE in this issue we present a review of the exhibits at the Graphic Arts Exposition, held in the Coliseum at Chicago the last week of July. The extremely large number of firms having space for displays at the exposition, combined with the limitations placed upon our reading pages, naturally makes it impossible to give extended descriptions of each exhibit. Furthermore, with the other activities demanding time and attention during the week, it was practically a physical impossibility to cover each display completely and make a careful study and analysis. We have endeavored to be impartial, and sincerely hope we have not slighted any one. If we have overlooked any exhibitors, we humbly offer an apology and trust they will bring the matter to our attention so we can make the necessary corrections in a later issue, and have the list complete. We believe the list given in our review is worthy of careful study on the part of our readers. While it does not give a complete directory of all firms handling supplies for the trade, nevertheless it does include a large number of the principal concerns, and should therefore prove of value for reference. We can not refrain from making the statement that no greater opportunity for the study of machinery, devices and appliances in actual operation has ever been offered the printing industry than was given in the Graphic Arts Exposition, and the printing house craftsmen have set a standard that will be hard to equal. Probably no greater impetus could have been given the work of the craftsmen's association than it received from the combined convention and exposition at Chicago this year.

A "Subscribe for Your Home Town Paper" Week

Wherever we may roam throughout this broad land, the old home town remains near and dear to us — in fact, it still holds first place in our hearts, and the home town paper is always welcomed because with the news of present happenings it brings memories that we cherish. But the home town paper has never been very strong on pushing itself forward. It has gone along on the old conservative lines, content to do its share in the work of boosting its community and the various interests, civic and otherwise, therein, and to take what comes to it in the way of compensation, frequently having a hard struggle to make ends meet.

Now comes the suggestion that all the country papers should combine in a "Subscribe for your home town

paper" week, to put on a nation wide campaign of publicity, and boost for their own interests by way of a change. The suggestion is a mighty good one and should be acted upon by all publishers of home town papers.

Of course, as may be expected, this idea is being put over by no less a personage than that king of boosters for the smaller printers and publishers, R. T. Porte, who does not claim the credit for originating it, but is merely acting upon a thought expressed in some paper which he read, though the idea was not carried out at the time. Mr. Porte has urged that all the papers take this up and set the time for the second week in November.

Believing that such an action would be of untold benefit to the country papers, *THE INLAND PRINTER* heartily endorses the plan, and strongly urges all the publishers of these papers to get into the game and cooperate for their own good.

A Straightforward Message and an Exhortation in Keeping With the Times

During the past month there came to the desk of the editor a copy of a letter sent to the members of the National Association of Manufacturers by the newly elected president, J. E. Edgerton. As a specimen of literary composition, it has not been surpassed. As a straightforward message right from the heart of a business man to his fellow business men, a message especially suited to the times, it could not be improved upon. We know of no similar piece of correspondence that has left so deep an impression, and because of its timeliness we take the liberty of reproducing it in full in these columns:

To the Members of the

National Association of Manufacturers:

I never feel so humble as when standing in the solemn presence of an overshadowing responsibility, and the occasion for such a feeling was never so perceptible to me and so impressive as at this moment while I contemplate the full significance of the high honor involved in the presidency of the National Association of Manufacturers. As an old servant unchanged in form or spirit, but adorned in a new livery tailored by the electors of our great organization, I salute the membership and invite their unrestricted cooperation in the performance of the mighty task to which we are joint heirs.

Never, perhaps, in the world's history were the conditions of unselfish service more obdurate than at this time when the personal necessities of the vast majority of mankind are so unyielding to sacrificial effort. Yet, these very conditions make more needful and necessary the projection of our thoughts and efforts beyond the circumference of self interest. The more difficult it is to act above selfish consideration, the more essential it is to self preservation, and the more glorious the result of effort.

Only in the light of this philosophy could I have seen the justification at an hour like this for the acceptance of responsibilities almost bewildering in their proportions. But I am a stranger to pessimism. I believe that everything which should be done can be done, and that he who shrinks from duty and opportunity for a constructive use of his endowments is a coward and a human liability. I believe in the manufacturers of this nation as I believe in the nation itself, and that with very few exceptions, comparatively, they are honest, loyal, broad minded and fair spirited. Because of the extensive requirements for success in their business and of the peculiar experience they have had in initiative and organization, I believe that as a class they are preëminently qualified for leadership in the constructive solution of the nation's moral and economic problems. It follows, therefore, that because of their superior advantages in training and experience their obligations are proportionately greater than those of less favored classes.

In closing this letter of greeting and exhortation to sympathetic interest, permit me to recall to your meditation the follow-

ing principles of life upon which the permanency and highest usefulness of such organizations as ours depend: That with every right which an individual enjoys he has a reciprocal obligation; that he who would not be helpless must be helpful; that as a rule the most critical are the least helpful; that when retrenchment becomes necessary it is the policy of only fools to begin cutting expense at the vital points of a personal program; and that never before could patriotic citizens less afford to neglect the support of those influences and forces upon which the perpetuity of our free institutions and of civilization itself depend.

With courage and faith, and with an optimistic determination native only to the consciousness of right motive and high minded purpose, let us reconsecrate ourselves to the fullest development of our association's usefulness to industry, to our nation, and to the world.

The Census Bureau's Summary Concerning Printing and Publishing for 1919

An extremely interesting study is presented in the preliminary statement of the 1920 census of manufacturers with reference to the printing and publishing industry for 1919, which was issued under date of August 1, 1921.

Comparative figures are given for 1919 and 1914, and it is shown that while the total number of establishments (30,782) decreased 2.6 per cent below that of 1914, there was an increase in value of products amounting to \$718,348,428, or 88.6 per cent. Naturally a good portion of this increase was due to the difference in prices for 1919 as compared with 1914. It is also shown that the number of newspapers and periodicals declined, and in some classes the circulation also, but the aggregate circulation for all classes of publications increased 14,368,779, or 7 per cent. The figures given, it is stated, are subject to such change and correction as may become necessary upon further examination of the original reports.

The complete tables are given below. Where a minus sign appears before figures in the column headed "Per cent increase," it denotes a decrease.

PRINTING AND PUBLISHING—COMPARATIVE SUMMARY,
1919 AND 1914.

	1919	1914	Per cent increase.
Number of establishments	30,782	31,612	-2.6
Book and job	13,240	12,115	9.3
Music	152	180	-15.
Newspapers and periodicals	17,390	19,310	-10.0
Value of products	\$1,528,856,503	\$810,508,075	88.6
Publications:			
Newspapers and periodicals	806,066,035	419,209,701	92.3
Subscriptions and sales	276,985,194	163,577,090	69.3
Advertising	529,080,841	255,632,611	107.0
Newspapers	612,718,515	283,588,066	116.0
Subscriptions and sales	204,958,214	96,541,860	105.9
Advertising	407,760,301	184,047,106	121.5
Periodicals other than newspapers	193,347,520	135,620,735	42.6
Subscriptions and sales	72,026,980	64,035,230	12.5
Advertising	121,320,540	71,585,505	69.5
Ready prints (patent insides and outside)	2,022,148	1,965,214	2.9
Books and pamphlets:			
Published, or printed and published	127,578,093	68,587,778	86.0
Printed for publication by others	33,369,279	19,049,651	75.2
Sheet music and books of music: Published, or printed and published	14,762,182	6,803,491	117.0
Printed for publication by others	978,704	822,585	19.0
Other products for sale and in execution of orders:			
Job printing	442,482,913	249,730,932	77.2
Machine composition for others	10,366,731	5,682,098	82.4
Bookbinding and blank books	23,890,992	15,097,109	58.2
Electrotyping, engraving, lithographing, etc.	13,489,191	9,698,641	39.1
All other products	53,850,235	13,860,875	288.5

NEWSPAPERS AND PERIODICALS.

	NUMBER.			CIRCULATION.		
	1919	1914	Per cent increase.	1919	1914	Per cent increase.
Total	20,431	22,754	-10.2	220,008,686	205,639,907	7.0
Daily	2,433	2,580	-5.7	32,735,937	28,777,454	13.8
Sunday	592	571	3.7	18,929,834	16,479,943	14.9
Triweekly	85	84	1.2	478,921	594,495	-19.4
Semiweekly	460	583	-21.1	2,075,131	2,483,629	-16.4
Weekly	13,359	15,172	-11.9	52,646,624	50,336,963	4.4
Monthly	2,648	2,822	-6.2	92,123,021	79,190,838	16.3
Quarterly	471	500	-5.8	10,280,189	18,853,901	-13.7
All others	333	442	-13.3	4,839,029	8,922,684	-45.8

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Brief Replies to Some Queries

W. R. G., Chicago: You will get the information you require for retouching positives and enlargements for rotogravure from *The Photo-Miniature*, August, 1917, No. 164. It is published by Tennant & Ward, 104 Park avenue, New York.

W. L. M., Tampa, Florida: Don't attempt to do collotype printing yourself. Send your negatives to any of the firms whose addresses are forwarded you. In other words: "Let George do it."

L. Van., Cincinnati: For photoprinting on grained offset zinc use the same albumen formula you use for line engraving, though the addition of a little glue to the albumen is an advantage, as it develops more easily. The transfer ink should be reduced very thin with turpentine before rolling up.

Positive From Dry Plate Negative

A. Afable, Chief of Photoengraving Department, Bureau of Printing, Manila, writes: "In the March issue of *THE INLAND PRINTER* I read with interest the method of making a positive out of a wet plate negative. From the Government Printing Office in the Philippines comes frequently an order for color plates, and it would be of great service to me if you would publish in your valued journal a formula for making a positive out of a dry plate negative."

Answer.—Of late there have been received several inquiries similar to this one, and the best advice to all of them would be to write to the maker of the dry plates you are using and state your problem and the size of the positive you require. There are dry plates adapted for this purpose, and with them will come full instructions for their use. The positives can be made either in the camera or in a printing frame, preferably the latter.

Color Reproduction in Different Lights

The Sterling Engraving Company, New York, in "What the Advertiser and Artist Should Know About Reproduction," published by The Linnings, New York, calls attention to the difference light makes in judging color reproduction. Here is a paragraph from it:

"Let us consider for a moment a few of the effects of varying color vision and the difference daylight and its substitutes have on this question of color reproduction. The artist usually paints his picture to be reproduced in daylight. The engraver either photographs the artist's painting in daylight, or illuminates the painting with special electric lights that approach daylight as closely as possible. The engraver's proof of this painting should be compared with the painting in daylight, for several reasons. One is that the incandescent electric lights, under which the comparisons are usually made, vary so in the color of the light rays they emit. Some electric lights are rich in yellow rays, then they may give off violet rays, which are destructive to so many colors. The artist's paints and the pigments used in the inks are composed of different

chemical elements which vary greatly when viewed by daylight or by these varicolored electric lights. Every artist knows how artificial lights will change his color schemes; he should also know that the pigments in colored printing inks change in hue from the same cause, but in different ways from those of paints."

Comparative Prices of Chemicals and Materials

That the prices of chemicals and materials used by photoengravers have not yet returned to those of the prewar period is evidenced from the table published by the *Photoengravers' Bulletin*, from which these most important ones are taken:

	May, 1914	May, 1921
Ammonium bichromate, per pound.....	\$0.03	\$0.05
Ammonium iodid, per pound.....	4.10	5.35
Collodion base (5 gallons), per gallon.....	1.60	2.75
Collodion stripping (5 gallons), per gallon....	1.15	1.80
Cadmium bromid (1 pound lots), per pound..	1.15	3.25
Cadmium iodid, per pound.....	3.85	5.15
Castor oil (5 pound lots), per pound.....	.18	.35
Chromic acid, eighty-five per cent., per pound	.60	2.15
Copper sulphate (100 pound lots), per pound.	.06½	.08
Corrosive sublimate (5 pound lots), per pound	.80	1.15
Dragon's blood A, per pound.....	1.00	2.00
Hydrochinon, per pound.....	.85	2.40
Iodin resublimed, per pound.....	3.85	5.00
Iron chlorid, crystal, per pound.....	.10	.14
Iron sulphate (100 pound lots), per pound....	.03¾	.06½
Nitric acid, thirty-eight per cent., in carboys, per pound.....	.05	.09½
Potassium iodid, crystal, per pound.....	3.20	3.55
Silver nitrate, per pound.....	6.30	7.95
Copper, sheets 22 by 28, 16 gage, per sheet...	5.24	5.87
Zinc, sheets 22 by 28, 16 gage, per sheet.....	1.33	2.19

Etching Machine Competition

The paragraph in this department of *THE INLAND PRINTER* for April, suggesting a competition of etching machines at the convention of the American Photoengravers' Association, was taken up by the makers of etching machines and proved to be one of the valuable educational features of the convention. Seven different types of etching machines were shown, many of them in operation, so that those who brought plates ready for etching could try out the different machines. The result was a great number of sales. This comparative exhibition brought out one fact, and that was that no single machine was superior in every way to its competitors. One machine may have the advantage of retaining the gradations of tone in the original print better than the others; another will etch quicker; one may be more economical in the use of material and power used; another costs less in price and installation, etc. One thing was shown, that no machine etches the sides of the lines

vertically and if it did it would not be practical, for thin lines and fine dots must be pyramid shaped on the sides to withstand the pressure of long printing. It is to be hoped this feature will be continued in future conventions.

The Manz Engraving Exhibit

The Manz Engraving Company, Chicago, had a most instructive exhibit at the recent Graphic Arts Exposition. A model of the company's immense photographic skylight, showing the cameras and the methods of photographing large rugs, was one of the features. Then there was a cleverly planned passageway through which visitors passed in single file while they viewed, through large glass filters, a spectrum target. This gave them some idea of the principle of color photography. Progressive proofs in color, enlarged so as to show dot formation and groupings when superimposed, made another instructive feature. The booth was covered with exhibits of reproductions in color which have been made by the company. A leaflet which was distributed very truly states: "The steady growth of the printing industry during the past years is due, in a large measure, to the development and application of photoengraving as a medium of illustration on printed matter. Particularly is this true of multicolor processes when applied to the selling of merchandise from illustrations. The Manz Engraving Company has fifty-four years of success thus far, with greater accomplishment ahead of it."

Positives for Intaglio Engraving

From far off Auckland, New Zealand, Arthur E. Wilson writes: "As a regular and appreciative reader of your Processwork columns I am writing to ask your assistance. We have been asked to provide intaglio etched copper plates of 133 screen halftones, from which transfers are to be pulled for offset printing. We have succeeded in making fair high light negatives, although the dots are not completely joined up and there is some loss of fine gradations in the tones. But our main difficulty is in getting a good positive from the negative for printing in reverse on the copper, keeping all the dots sharp and clean. Can you please describe this process and recommend any book dealing with all the phases of offset work required by the process man?"

Answer.—You had better use process dry plates in a printing frame to get the positives. By little exposure and long development you can get the high light positives you require. There is no book on offset printing that will be of service to you.

An Art Center for New York

On October 29, there will be opened in New York, at 65-67 East Fifty-sixth street, a building to be known as "The Art Center" and which will be the home of the following organizations: Art Alliance of America; Art Directors' Club; American Institute of Graphic Arts; New York Society of Craftsmen; Pictorial Photographers of America; Society of Illustrators, and The Stowaways. The Tiffany Foundation and The Inter-Theatre Arts Society have also taken space in the building.

The Art Center will be opened with an exhibition illustrative of the progress we are making in the practical arts in this country. It will consist of drawings and sketches of proposed or executed work in textile designs, advertisements and illustrations, and will include sketches, models and finished examples of decorative and ornamental handicraft drawings, models and executed work in the house furnishing trades and arts of personal adornment, photographs of pictorial character, and all forms of the graphic arts. Intending exhibitors should write to William Laurel Harris, managing director, for application blanks and labels. All exhibits must be delivered at the Art Center by October 18.

GIAMBATTISTA BODONI, PRINTER AND TYPEFOUNDER

BY HENRY LEWIS BULLEN



JOHN BAPTIST BODONI, of Parma, in Italy, was the most notable of typographers in the last quarter of the eighteenth century and until his death in 1813. His fame was international. His greatest achievement was the invention of a new order of type design, that which we call Modern Roman, which achieved such popularity that in an astonishingly short time it ousted from the printing houses everywhere that much better design which we call Old Style Roman, and which had been the principal asset of printers and typefounders since it was first cut and cast into types in 1469 in Venice by Wendelin of Spire. These types, which had been used with great artistry by the Aldine, Estienne, Plantin and Elzevir families, were made obsolete, and of the many hundreds of fonts of punches and matrices from which they had been cast there survived in 1813 as curious relics only two series in the Imperial Printing House in Paris, one series in the Plantin-Moretus printing house in Antwerp, one series in the Oxford University Press and another in the typefoundry established in London by William Caslon. Never in the history of typography was there such a triumph.

Giambattista Bodoni was born in 1740 in Saluzzo, in Northern Italy. Saluzzo is now a city of about 10,000 inhabitants, near Turin. It had a printing house as early as 1479. Giambattista was the fourth and youngest son of a master printer of Saluzzo, Francesco Agostino Bodoni. Three of the sons became printers. Domenico succeeded to his father's printing house; Guiseppe assisted his famous brother in Parma; and the third is the subject of this essay. During his apprenticeship to his father, Giambattista acquired some skill in engraving. These engravings were probably decorative pieces for general use in ornamenting printed pages. At the age of eighteen he and a schoolmate named Costa decided to go to Rome, and part of the expenses of the journey was met by selling Bodoni's engraved blocks to the printers in cities along their route. Arrived in Rome, Giambattista secured employment in the great historic printing house and typefoundry of the Vatican, under the management of the Sacrae Congregationis de Propaganda Fide, the center of the missionary enterprises of the Church. This printing house was established in 1561, under the distinguished management of Paul Manutius, who employed Garamond and Le Be, typefounders of Paris, to supply the types. The printing done in Rome by the great Paul was superior to that done in his own printing house in Venice, which he continued. In 1578 a typefoundry was added, Robert Granjon, a famous letter punch cutter of Paris, being employed in the work for ten years, until 1588. When Bodoni entered this historic printing house as a compositor it was in a sadly deteriorated condition. The punches and matrices had been neglected — were pried and rusted. To Bodoni was given the task of arranging them in fonts. This work naturally brought him into conferences with the more learned officials, including Cardinal Spinelli, the head of the institution, and the Abbot Ruggieri, the superintendent. These men encouraged him to study Arabic and Hebrew in the university of the Propaganda Fide. In 1762, being then twenty-one years of age, Bodoni was entrusted with the printing of two books, in the Arab-Copht and Tibetan languages, and acquitted himself so well that Ruggieri put his name at the end of the volume: "Rome: executed by John Baptist Bodoni of Saluzzo, 1762." This was indeed a great honor. In the same year his friend Ruggieri passed on, and it is said that Bodoni's grief made him too unhappy to continue his work in Rome, but the date of his departure is uncertain. He is said to have decided to go to

London, and as a preliminary he visited his home in Saluzzo. There he fell ill, and while recovering and doubtless assisting his father and brothers, he was in 1768 appointed printer to Ferdinand, Duke of Parma, with the task of establishing a royal printing house such as then existed in Turin and Madrid as well as the more important capitals of Europe. It is said that Father Paciaudi, who had been chief librarian of the Duke of Parma, recommended Bodoni as ducal printer. Thus his



Medal struck in honor of Bodoni by the city of Parma in 1802, at which time he was its most famous citizen.

assiduity as a craftsman and student in Rome worked to his advantage. It had also given him a love for those vital punches and matrices, some of them the work of masterly art craftsmen, and this, with his skill in engraving, determined him to be a letter designer and letter cutter himself. It was a great thing to print, but how much greater to print with types which were the work of his own hands — to do that one would be a master typographer indeed! He had a progressive, all powerful employer, the Duke Ferdinand, who founded the art galleries and library which are now the chief objects of interest in Parma; surely he would stimulate Bodoni to excel and would not stint him in the means to progress.

High sounding as was his title, and great as was Bodoni's ambition, the appliances at his disposal and the remuneration for his services were meagre indeed. There was one printing press and a moderate amount of types from the best foundry in Europe, that of Pierre Simon Fournier, junior, the inventor, in 1737, of the point system of type bodies as we use it today. Bodoni, director of the royal printing house, began with an annual salary of about \$300 (1,500 lire). In 1758 a lira (19½ cents) had about seven times the purchasing power it has today; besides, Bodoni was a bachelor, and he had vision enough to see that the greater reward was the opportunity his employment held out to him. Not the machinery nor the wages, but a strong will, diligence, ability and enthusiasm are the surest foundations of a real success. Bodoni had as assistants his brother Guiseppe as compositor, and as torcoliere (pressman*), Francesco Costa of Saluzzo, brother of the Costa who accompanied Bodoni on his journey to Rome in 1758. These young printers were each paid 500 lire (about \$100) per year.

The new printing house began to print in 1769. Bodoni's earlier printing was merely good; he did not achieve his ideals at a bound; he worked long hours and experimented constantly. He followed the current French style in typography, which was then first employing ornamental letters and also borders (called flowers) and combination ornaments (called vignettes). He was "up to date." He used copperplate illustra-

tions, and in his more pretentious work he used copperplate initials. In 1775 he produced his masterpiece in the French style, unapproached in magnificence, merit of design and execution, and attractiveness by any work done in that period, a large folio lavishly decorated with copperplate initials, head pieces, vignettes and pictures, "*Epithalamia exoticis linguis reddita*," printed in honor of the marriage of Duke Ferdinand of Parma. This work established his typographical supremacy. Copies were sent to crowned heads and other great folks and to the principal libraries of Europe, and Bodoni tasted the first nectar of his cup of fame. Yet this work did not approach his ideal, in the attainment of which he abandoned ornament almost entirely, and came to depend upon the simple elegance of types of his own design, upon which he had been working quietly.

From the beginning he seems to have been preparing to make his own types, for in 1771 he issued a specimen of "Fregi e majuscole incise e fuse da Giambattista Bodoni, Direttore della Stamperia Reale, a Parma, 1771" (ornaments and capital letters cut and cast by, etc.). These were in imitation of certain ingenious combination ornaments made by Fournier. Meanwhile printing was going on leisurely in Italian, Latin, Greek, French and German. Then in 1782 came another specimen of types: "*Essai de caractères Russes gravés et fondus par Jean Baptiste Bodoni*." In 1785 he issued a few advance proofs of his new Roman and Italic. Some adverse criticisms were printed, to which Bodoni replied in a quarto brochure printed in French and Italian, set in Roman and Italic, on twenty-four point body "*Lettre de J. B. Bodoni, typographe du Roi d'Espagne et Directeur de l'Imprimerie de S. A. R. l'Infant Duc de Parma à Monsieur le Marquis de Cubières*." This, we believe, is the earliest extant specimen of complete fonts of Roman and Italic cut by Bodoni. We prefer it to his later and more characteristic de-



Monument erected in honor of Bodoni, the Great Printer, in 1872, in his native city, Saluzzo, Italy.

signs. It retains many "old style" characteristics. It is less "modern" than his later designs. In this letter to Cubières, Bodoni informs him that he is preparing a type specimen book, of which the sheets criticized were merely proofs, and that in these proofs some characters had not taken their final form. He disagrees with his critics on the main points, but is ready to be guided by discerning men of letters and by

*In Italy a hand printing press is a torchio, from the torsion screw which gave the impression in the earlier presses. A cylinder press is torchio a vapore or steam press.

enlightened artists who would be willing to add their knowledge to his experience and observations. He assures Cubières that all the designs in the advance proofs were cut and cast with his own hands. The letter impresses us with its dignity and ardent sincerity. Among the few who were honored with these advance specimens was our Franklin. In the Bodoni archives Franklin's acknowledgment is treasured. As this letter does not appear in the published correspondence of Franklin we print it here:

Philad. Oct. 14, 14, 1787.

I have had the very great pleasure of receiving and perusing your excellent *Essai des Caracteres de l'Imprimerie*. It is one of the most beautiful that Art has hitherto produced. I should be glad to see a specimen of your other Founts besides this Italic & Roman of the letter to the Marq' de Cubieres; and to be inform'd of the price of each kind. I do not presume to criticise your Italic Capitals; they are generally perfect: I would only beg leave to say, that to me the form of the T in the word *LETTRE* of the Title Page seems preferable to that of the T in the word *Typographie* in the next Page, as the downward stroke of T, P, R, F, B, D, H, K, L, I, and some others, which in writing we begin at the top, naturally swells as the pen descends; and it is only in the A and the M and N that those strokes are fine, because the pen begins them at the bottom.

In 1788 Bodoni issued his first complete type specimen book, now very rare. Only one hundred copies were printed, some in quarto and some in octavo, although the book is said to contain one hundred fonts of Roman, fifty of Italic and twenty-five of Greek. Bodoni, we believe, did not make types to sell, hence the small edition, six copies of which were printed on vellum. Here, at last, was presented a new order of type design, which came to be called Modern Roman, the chief characteristic of which is a new kind of serif, cut flat and placed at right angles with the letter proper, and of the same thickness as the minor lines of the letters which were excessively sharp, while the main lines were much heavier, as a rule, than in the old style letters then in use. The thinness of the minor lines accentuated the boldness of the main lines. This pronounced contrast of the lines in the letters gives a vivacity to the Bodoni types that is not found in the monotone effect of the conventional old style Roman designs. Now, when Bodoni printed these vivacious types cleanly and sharply with intense black ink on pure white paper of smooth (wove) texture, and sometimes hot pressed, after the manner of Baskerville, the margins of the pages being correctly proportioned and usually ample in extent, the whole effect was decidedly novel and attractive, in comparison with the poorly printed muddy black pages of other printers who were then using or misusing old style types, most of which were of degenerate design.

What with his specimen book of types, so novel in appearance, and his perfect use of his types, Bodoni rapidly achieved a great prestige. Crowned heads became his customers. His presses were busy. His countrymen were proud of him. Never did a printer receive so much advertising of an entirely spontaneous kind as our Bodoni. He associated with or corresponded with a large circle of the learned men of Europe. Just what was his status as a business man remains uncertain. He was a salaried man, and certain expenses of the printing house were paid from the public funds, but these payments we believe were for work actually done for the Government, while Bodoni had the privilege of doing other work for his own profit. When he printed officially his imprint read "Parma at the Regal Palace" or "Parma dalla Stamperia Reale, tipi Bodoniani," but when he printed for his own account, after 1791, it was "Parma, co' tipi Bodoniani." Much of his correspondence has been preserved, and it shows that he prospered greatly and enjoyed as well as deserved his triumph. Printing as an art once more asserted itself. It was the fashion among the great folks of Europe and Great Britain to have books printed by the illustrious Cavaliere Giambattista Bodoni. He printed several such books in English. When Napoleon drove out the Austrian governors from Northern Italy, Bodoni continued under the Imperial patronage. Napoleon the Great, king of Italy, praised Bodoni the Great. In 1808 Bodoni dedi-

cated his most magnificent Homer to Napoleon and went to Paris to present the great volumes in person at the Palace of St. Cloud. The emperor received him in state, as an ambassador of the typographic art, and ordered that an annual grant of money be paid to him. In 1805 he had dedicated his large folio "Oratio Dominica in CLV. Linguas," "to Eugene (Beauharnais) Napoleon, vice king of Italy and to Napoleon le

These are true Gothic Letters

Gothic types were used exclusively from 1450 to 1469. There were hundreds of variations of this order of letters.

Nicolas Jenson's Roman Design

From 1470 until the end of the XV century Romans similar to Jenson's design were used in preference to the Gothic letters in France and other Latin countries.

Garamond's Old Style Design

Early in the XVI century French letter punch cutters clarified Jenson's design. There were hundreds of variations of this order of letters. The Aldine, Estienne, Plantin and Elzevier presses used them. We show one of Garamond's designs.

Wm. Caslon's Old Style Design

In 1720 William Caslon reinstated the old style design in something like its original form, after it had degenerated everywhere. The original form of our old style, as first cut in France, was closer to the Caslon form than to the Garamond form shown above. Old Style Romans have oblique serifs. This is their chief distinguishing feature.

Modernized Old Style Roman

Modernized version of the Old Style Roman design, introduced about 1832. It has more regularity in its form than the earlier French forms and Caslon designs. Not much used in display, this excellent design is more commonly used in periodicals and in books than the earlier forms of the Old Style Roman.

Light Type Design after Bodoni

Heavier Design after Bodoni

These two designs are a composite of Bodoni's numerous Roman designs. They retain the characteristic serifs and extreme contrast of main and minor lines that distinguish Bodoni's letters, which we now call Modern Roman. From about 1790 to 1850 types of this order entirely superseded all the old style type designs everywhere.

Scotch Cut Modern Roman

Scotch Cut Modern Roman. This is the variation of Bodoni's design which became most popular in English speaking countries. The main change is in rounding the serifs inside, instead of cutting them flat and sharp as in the Bodoni design. Modern Romans have serifs placed at right angles with the lines of the types. This is their chief distinguishing feature. Scotch Cut Modern Romans are used almost exclusively in our newspapers and in a large proportion of our books, for the reason that they are easier to read than Old Style Romans.

Evolution of the chief orders of type design, shown with present day types, illustrating the great change which Bodoni effected by altering the serifs and increasing the contrast of main and minor lines and giving the model of the letters an engraved rather than a pen effect.

Grand, king of Italy." Eugene had assumed (among others) the throne of Duke Ferdinand, now passed on. In the preface Bodoni addresses Napoleon and tells him what things he (Bodoni) had accomplished, printing the long and interesting address in French, Italian and Latin. In 1802 the city of Parma struck a medal in his honor, which was presented in public with much ceremony. Happy Bodoni! He was then indeed the leader of type fashions. Only one fashion prevailed through Europe (except Germany), Great Britain and America — variations of Bodoni's Modern Roman with its Modern Italic. It was his hobby. His types were not for sale. At the end he left no less than eighteen variations of his design.

Which of these he preferred we do not know. He also made types for many Oriental languages, besides German, Russian and Greek. He made borders, but latterly he never used them. He seemed to delight in creating modifications of his Roman and his Italic, year by year getting farther away from the old style characteristics.

So, before the opening of the nineteenth century the old style type faces were no longer used. In Italy, Spain, Switzerland and France, the Bodoni Modern Roman design is still in use, and is preferred to the old style. In France the Didots were his greatest rivals, imitating his design and his typographic style with such success that both the types and the style are known as "Didot" in that country. In Great Britain, Bodoni's Roman was not accepted in its purity. The English type founders at first exaggerated the details, making the main lines excessively black so that their minor lines and serifs seemed thinner and sharper. The printed results were extremely bad. Imagine books printed in the heaviest kind of bold face Roman, and imagine the taste that for a time admired that sort of thing! Relief came from Scotland, where Alexander Wilson and his sons produced that modification of Bodoni's design which was called Scotch Cut Modern Roman. Wilson preserved the strong contrast of main and minor lines, shortened the serifs and rounded them inside, producing that variety of Modern Roman which is in use by the English speaking peoples today. For half a century the Modern Romans were used and the Old Style Romans were not used. In our biography of William Caslon we have told how the Old Style Romans came back from exile.

Perhaps the revolution of taste effected by Bodoni may be better understood if the history of types is briefly sketched. The first printers were substituters. They offered type made books as cheaper substitutes for pen made books. They imitated the pen made books. As types were invented in Northern Europe, where Gothic art prevailed in architecture and in sculpture and other arts, as well as in pen made books, very naturally the printers imitated Gothic lettering—that is, text letters*. Hence the first types were Gothics; but when the first German printers scattered, those who entered Italy had to compete with pen made books inscribed in Roman characters. First, they compromised with half Gothic half Roman type faces, but in 1469, in Venice, Wendelin of Spire made the first pure Roman type face. A year later, in 1470, in Venice also, a Frenchman, Nicolas Jenson, produced a type design which has remained to us, with modifications, as the perfect model of Roman types. Bruce Rogers' Centaur types and Morris Benton's Cloister Old Style are notable interpretations of Jenson's great design. In 1501 Aldus Manutius introduced the first Italic types, which were found to admirably supplement the good Roman designs then in use. Then, early in the sixteenth century printers in France became leaders in typography. They introduced the old style design of which our Caslon Old Style is a great representative. They took Jenson's model, and introduced a stronger contrast of main and minor lines and used sharper serifs, giving more vivacity to the letters and making them easier to read. They adhered to the oblique serifs, which are the chief characteristic of the old style design. The types of the Jenson design went out of use and Old Style Romans with their Italics were used almost exclusively throughout the world (except in Germany, where the Gothic

design had been modified into the ugly Fraktur design, still in use by Germans) until Bodoni's invention of types with a new kind of serif and still greater contrast of main and minor lines drove them temporarily out of use. We now use both the old style and the modern orders of type designs. Both have their merits. The Old Styles are more beautiful; the Moderns are easier to read, especially in the smaller sizes.

Cavaliere Giambattista Bodoni died in 1813 in his seventy-third year. His was a public funeral. Rulers of nations paid public tribute to his memory. A beautiful little book was issued to relate these honors, "In Morte del Cavaliere Giambattista Bodoni sommo [supreme] tipografo, avvenuta il Novembre 1813," Parma, 1814. The citizens of Saluzzo and of Parma erected heroic statues in each city and a second medal was struck in his honor. Truly, the Italians honor art and artists! But there remains a greater monument. Bodoni was working on a magnificent type specimen book. His widow issued the book in 1818. It is the "Manuale Tipografico del Cavaliere Giambattista Bodoni," in two volumes, large quarto, with portrait frontispiece, 619 pages in all, on hand made paper, with ample margins, showing his modern types as well as types of languages other than the Latin, and also his little used borders. It is one of the most precious books in the literature of printing, simple in design, perfectly printed. When planning it, Bodoni said it was to be his credentials to a place in the first rank of printers of his time. Posterity has honored the credentials. Bodoni sits among the immortals of our Art!

In 1913 the centennial of the death of Bodoni was celebrated under the auspices of the Government in several of the cities of Italy. The principal celebrations were in Saluzzo, Parma and Turin, continuing during a week. America, by a fortunate coincidence, had a place in the commemoration. In 1911 the American Type Founders Company produced Mr. Morris Benton's composite design of Bodoni's own characters (in three weights of line), naming it the Bodoni Family of Types. Mr. Benton's design had the approval of a descendant of the great Bodoni, one of Italy's leading typefounders, who secured the right to reproduce the American Bodoni types in Italy. Now, while Italian body types are chiefly based on Bodoni's design, they had lost the spirit of the original, a fact which caused the national committee in charge of the Bodoni centennial celebrations to officially adopt the American Bodoni types for all printing of the announcements, programs and a finely printed memorial history of the life of Bodoni and his work. As a further compliment, Signor Raffaello Bertieri, proprietor and editor of *Il Risorgimento Grafico*, re-dressed his distinguished periodical in the American Bodoni types. Since these pleasant international interchanges American printers and bibliophiles have a renewed interest in Bodoni, and his impressions, portraits, medals and autograph letters are in increased demand by collectors.

ESSENTIALS IN APPRAISALS

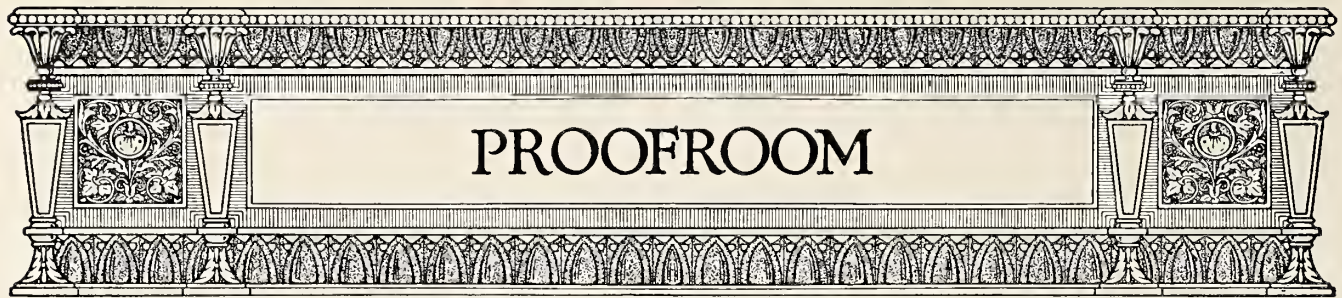
If you are having an appraisal of your plant made it is well to be sure that the disinterested professional appraiser, whether an individual or appraisal company, supplies you, first, with the purchase cost of the various machines in your plant; second, with the present reproduction cost, and third, with the present "sound" or insurable value.

Each one of these appraisals has its own specific purpose: First, only the original cost can be used in connection with the cost finding system.

The second or present reproduction cost is of little account unless you desire it as a price for selling your plant.

The third, the present "sound" or insurable value, should be the basis for insurance. It is also the value that a buyer of your plant would be apt to seek.—Edward T. Miller, secretary, *United Typothetæ of America*.

*American printers must not confuse the so called Gothic of the typefounders with the true (text) Gothic. The letters named Gothic in this country by typefounders utterly ignorant of the history of the types they were making are in fact primitive Roman letters. The earlier forms of the Latin alphabet, as found on monuments and other inscriptions, are block letters, with lines of equal weight and serifless. The types we call "Old English," Cloister Black, etc., are true Gothic letters, developed in Northern Europe simultaneously with other Gothic arts, such as the Gothic architecture whose monuments are the great late medieval cathedrals of Westminster, Cologne, Rheims, Amiens and many others.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Various Questions

A. R. C. W., New York, asks: "(1) What comment would you make on the salutation of a letter written or printed 'My dear Mary:', 'My dear friend:'?"

"(2) The following, set thirteen ems:

New York, June 24, 1921.
School Editor, *New York Evening Journal*.
Dear Sir: Enclosed, etc.

Would you use a colon after *Journal*? Would you indent Dear Sir one em instead of having it flush? Would you use a dash as well as a colon after Sir?

"(3) Would you use the comma in the following head? Whichever your answer is, tell why:

PRESIDENT'S PHYSICIAN,
WHO WAS CRITICIZED
BY FELLOW DOCTOR

"(4) In Ninety-Third Street or any similar compound word would you consider it better printing to capitalize the second part of the word?

"(5) Do you, under every circumstance, use *ex officio* without a hyphen?

"(6) May *régime* be used without the accent? Would the word then have a different meaning?

"(7) Why is Australia spoken of as Australasia?

"(8) It seems former editions of Webster used *proven* only as a law term. Please give me an example of its present correct usage.

"(9) Is the following correct? Pupil applies to one who is compelled to attend school; student to one who attends school because he chooses to; scholar to a person who has attained the degree of Ph. D.

"(10) Could you give a few short rules which apply to the use of the comma?"

Answer.—Some of these can not be answered positively, as so much depends on circumstances. I give here as much of final personal decision as I can.

(1) The salutations are right as quoted, except that a capital should be used in Friend.

(2) I should not use a colon after *Journal*; period is right. Em indentation is much better than flush. My own work would never contain a colon and dash together anywhere. Colon alone is best after Dear Sir, but many people insist that it is not.

(3) Correctness of comma depends on meaning as shown in text. Comma is right if physician is the only one in attendance, wrong if the other was associated. Correctness must be decided by the writer.

(4) No such number should have more than one capital.

(5) *Ex officio* in primary use, *ex-officio* as attributive adjective; as, to act *ex officio*, or to be an *ex-officio* member of a committee.

(6) *Régime* not only may be used without the accent, but often is so used. Such use does not change the meaning, but only makes an error, though a very common one.

(7) Australia is not spoken of as Australasia correctly. Australasia includes Australia and much more.

(8) *Proven* has no correct use except in "not proven" as a Scotch law term; but as a proofreader I should not attempt to change it or have it changed if written.

(9) The pupil, the scholar, and the student are not distinguished as suggested. The words are all applicable to the same person simply as a learner, though pupil means more commonly a young learner, student is merely one who studies, and scholar is one who goes to school. But scholar also means particularly one who has learned, but not necessarily a holder of a scholastic degree. Compulsion and choice are not involved.

(10) A few short rules would not suffice and we have not space for anything sufficient. We must leave it to the books, of which there are plenty.

Names in Wedding Invitations

H. E. W., Salinas, California, asks: "In engraving wedding invitations is it correct to use 'Mr.' before a name followed by a title, as 'John C. Jones, U. S. N.'?"

Answer.—In the case named the letters are not a title, but are an abbreviation for "United States Navy." This is called to attention because it is important to the decision. In the case of letters standing for a title, it is not the custom to use "Mr." before the name, though if I did the engraving and the customer wished it, "Mr." would be there. "Mr. John C. Jones, U. S. N.," seems correct enough as applying to an officer, but not commonly to a seaman of no rank. In all cases of these kinds I should omit "Mr." if decision were left to me, but insert it if desired by the customer.

A Questioned Possessive

R. L., Bellingham, Washington, writes: "I am inclosing a clipping from a text-book which has been turned in to be reprinted, at the office where I am employed. The author marked in an apostrophe in the word 'instruments' in 'some advocate the use of the phonograph or other musical instrument's being played.' Inasmuch as it is the author's job, I have not questioned his right to have an apostrophe there if he so wishes. However, I can see no excuse for the possessive case being denoted and insisted that it was right as formerly printed. The foreman agreed with me at first, but later concluded the author was right. If the possessive form is proper, please explain why."

Answer.—The word as quoted is wrong, because it is plural where only one instrument is meant. The only way to remove the real error is to insert the apostrophe, unless the construction were changed to "the playing of some instrument." Some persons object to such a possessive as that made by the author in this case, on the plea that the instrument does not possess anything, but that does not nullify the fact that a real genitive relation is to be expressed, and in English this demands the possessive form or the substitution of other words. That foreman was sound in his later conclusion.

THE MUNICIPAL GROUP, SPRINGFIELD, MASSACHUSETTS

Copyright, 1921, by Louis Orr

Where the fourth annual international convention and exposition of the Direct Mail Advertising Association will be held, October 25, 26 and 27. Reproduced from the etching by Louis Orr, of Paris. Plate by courtesy of the Massasoit Engraving Company, Springfield, Massachusetts.



DIRECT MAIL CONVENTION EXPECTED TO BREAK ALL RECORDS

BY OUR REPRESENTATIVE



THIS is direct by mail year. Business men have learned the effectiveness of direct advertising as a means of sales promotion and will make use of it in increasing volume to hasten the revival of business which they believe is not far off. They realize, too, that it will be necessary to dig for business during the next year or two, and that the sales they uncover will be largely influenced by the sales stimulating material they circulate among the buying public. And so the fourth annual convention of the International Direct Mail Association, to be held in Springfield, October 25, 26 and 27, gives every promise of stupendous success. It will be a buyers' show. The creators of printed salesmanship will have the opportunity to display their products before the organizations which comprise the D. M. A. A. During 1920 these organizations controlled the major part of an expenditure for direct advertising approximating \$350,000,000. This sum exceeds the expenditures for all other forms of advertising during the past year, with the single exception of newspaper advertising. Exhibitors will find this convention an unequalled opportunity for meeting representative advertising buyers from all parts of the United States.

The membership of the D. M. A. A. embraces the foremost advertisers in the country, including manufacturers, wholesalers and retailers in practically all the important lines of business. The association is not an organization of companies engaged exclusively in the mail order business; on the contrary, its membership consists of advertisers who merchandise their products in many ways.

Two other important associations are affiliated with the direct mail advertisers, the Association of House-Organ Editors and the Better Letters Association. The former is an organization of the editors of house-organs issued by leading concerns throughout the country, and the latter consists of correspondents and executives of all branches of business who are interested in promoting greater business through better and more effective letters.

The members of the Direct Mail Advertising Association and its affiliated organizations are large purchasers of the thousands of articles used in direct advertising and business correspondence. They have the deciding voice in purchasing such products as the following: Office appliances, printing, lithography, artwork, paper, photographic services, dictating and transcribing devices, display material, mailing systems and devices, photoengraving, advertising and editorial services.

At Springfield the buyer of advertising will find suggestions for the most appropriate vehicle to carry his message, the proper materials for its construction, experts to counsel him, hundreds of new and unique advertising novelties, a very instructive display of paper stock and an unusual showing of the finest artwork of the American printing craft. Neither the buyer nor the creator of advertising can help but gain many helpful ideas from such an exhibition. The advertising and printing will be on exhibition for all to see, and with them complete campaign data on the results obtained. There will be whole concrete campaigns — successful ones for the visitor to study and apply to his own business. No frothy, untried theories but practical demonstrations of actual work. No bunk, but solid facts.

The United Typothetæ of America believes that the direct mail convention is a decidedly important factor in the advancement of the printing industry and has officially endorsed the 1921 convention. This action was taken at a recent meeting in Indianapolis at which the officials of the United Typothetæ

reviewed the work accomplished at previous conventions of the Direct Mail Advertising Association. At this meeting particular attention was given to the exposition held in Detroit last year, which was one of the largest and most successful in the history of direct mail advertising. It was felt that the constructive work done at the annual gatherings is of extreme value to the printing industry and warrants whole hearted coöperation by the United Typothetæ of America in order to make this year's convention the success its importance deserves.

It is recognized that these meetings bring together the largest single group of printing buyers in the country. This is due to the fact that the association, which is international in its scope, consists of leading advertising managers and other executives interested in promoting greater sales through a wider and more efficient use of printed salesmanship. Its membership includes a number of prominent printers. Its president, Joseph Meadon, has been identified with the printing industry for many years and is president of the Franklin Press, of Detroit.

The three days of the convention, October 25, 26 and 27, will be devoted strictly to business. The sessions will embrace all forms of printed salesmanship, including direct advertising and house-organ editing. The discussions will also include topics relating to better letters and business correspondence in general.

The program is not complete and can not be announced yet, but in general it will follow the lines of the convention held in Detroit last year. It will include discussions by users of direct advertising and house-organs of all classes. The speakers will give twenty minute talks, which will be followed by fifteen minute floor discussions. These talks will be of an intensely practical nature and generalities will be avoided; they will also be supplemented and illustrated by elaborate and instructive exhibits of printed matter, devices, systems, etc.

While the primary purpose of the convention is not to increase the volume of printing, such a result will inevitably follow. The real object of the convention is to determine the most effective means of increasing business through the most efficient and skilful use of direct advertising. In doing so the convention centers the interest of the largest printing buyers in the country on the possibilities of bigger business through a better use of printed salesmanship. Moreover, it demonstrates how printed salesmanship can be used by large advertisers who had previously known little of this form of selling. In making printing more efficient and its possibilities better known, it is obvious that the convention is of the utmost benefit to the printing industry.

The annual banquet will be held on the evening of October 26. The example of last year will probably be followed in this event. There will be one extremely good speaker, and no more, coupled with entertainment features before and during the meal. The handling of the entertainment in connection with the banquet is in the hands of the Paper Makers Advertising Club, which has appropriated a considerable sum of money for this purpose.

On the fourth day, October 28, there will be an industrial tour. Those staying over for this feature will be taken in autos to various industrial plants in and around Springfield, especially to the many paper mills in the vicinity where the raw product for direct advertising is made.

The Publicity Club of Springfield, which is host for the big meeting this fall, has been assured of hearty coöperation by the leading printers throughout the country. The convention is not limited to members of the D. M. A. A., but is open to all interested in making printed salesmanship more efficient and more profitable to the user. Requests for reservation should be addressed to the D. M. A. A. Convention, Springfield Publicity Club, Box 1061, Springfield, Massachusetts.

Springfield is rapidly becoming famous as a convention city because it is the most important railroad center in western Massachusetts, is lively and progressive and because its new Auditorium offers exceptional facilities for large gatherings and expositions. This Auditorium will be the official headquarters for the D. M. A. A. convention.

Springfield has kept pace with its rapid growth in population by building new hotels and enlarging and modernizing those already built. With these it is now able to accommodate more than 5,000 guests, while with the coöperation of hotels in nearby towns and cities, double that number can be cared for.

But Springfield takes great and justifiable pride in its new Municipal Group — of which the Auditorium where the con-

A SIMPLE AND EFFECTIVE SYSTEM FOR HANDLING NEWSPAPER SUBSCRIPTIONS

BY WALTER ENGARD

To facilitate details in connection with subscriptions, complaints and stop orders, an Ohio newspaper has provided three special forms; one form for new subscribers, one for complaints, and a third for stop orders. Each form is of a different color, and each is provided with a perforated stub upon which are entered the names of both the carrier and the subscriber, which can be detached and hung on a hook.

Full information is recorded upon this card — the date, the name and address of the subscriber and the name of carrier. In case of a new subscriber, the date upon which subscription

<p align="center">NEW SUBSCRIBER</p> <p>..... 19....</p> <p>Carrier</p> <p>Subscriber</p>	<p align="center">STOP ORDER</p> <p>..... 19....</p> <p>Carrier</p> <p>Subscriber</p>	<p align="center">COMPLAINT</p> <p>..... 19....</p> <p>Carrier</p> <p>Subscriber</p>
<p align="center">NEW SUBSCRIBER</p> <p>..... 19....</p> <p>Carrier</p> <p>Commence delivering THE DEMOCRAT to</p> <p>M</p> <p>Street Address</p> <p>When ?</p> <hr/> <p align="center">Special Instructions</p> <hr/> <p>Return this card to The Democrat office with your signature, to show that you have delivered the paper.</p> <p>..... Carrier.</p>	<p align="center">STOP ORDER</p> <p>..... 19....</p> <p>Carrier</p> <p>Stop delivering THE MADISON COUNTY DEMOCRAT to</p> <p>M</p> <p>Street Address</p> <p>When ?</p> <hr/> <p>Why ?</p> <hr/> <p>Return this card to The Democrat office with your signature, to show that you have stopped this paper.</p> <p>..... Carrier.</p>	<p align="center">COMPLAINT</p> <p>..... 19....</p> <p>Carrier</p> <p>M</p> <p>Street Address</p> <p>Has complained of your delivery of THE DEMOCRAT as follows:</p> <hr/> <p>See that this subscriber receives the paper regularly hereafter and return this card to The Democrat office with your signature, to show that you have delivered the paper.</p> <p>..... Carrier.</p>

Three Forms Used by an Ohio Newspaper to Facilitate Details in Connection with Subscriptions.

vention is to be held is a part. This is the finest and most beautiful civic group in America. The Auditorium has a seating capacity of 4,000 people and contains one of the finest concert organs in the country. The main floor may be cleared for exhibition purposes, and permits the use of approximately 10,476 square feet. The exhibition floor proper gives an additional 9,406 square feet.

The reproduction of this \$2,000,000 group, shown on the special insert accompanying this article, was made from an etching by the famous painter etcher, Louis Orr, of Paris. Mr. Orr was born in Hartford, Connecticut, and went to Paris to study art. He enjoys the distinction of being the only American artist whose works are shown in the Louvre. Mr. Orr came to Springfield by invitation to make the etching. He spent a month making the preliminary drawings and sketches and on his return to Paris he worked steadily for three months on the plate. Before sending the first proof to America Mr. Orr was invited to show the Springfield etching to the committee of Beaux Arts and it was unanimously accepted for the Spring Salon.

Here in this beautiful building, the civic center of a beautiful city, will be staged the fourth annual convention and exposition of the International Direct Mail Advertising Association.

is to begin and special instructions in regard to the delivery are also included. In case of a complaint, the nature of the complaint is fully recorded on this card, and in case of a stop order, the date the carrier is to stop the delivery of the paper is also entered. On the stop order card space is also provided for entering the reason why paper is stopped.

These cards are handed to the proper carriers, and when the instructions thereon have been followed out they are signed by the carrier and returned to the office. Thereupon the stub corresponding with the card is removed from the hook, and both the stub and card are filed away for future reference.

SALESMANSHIP

Now that business is getting better, a story told on Charlie Taylor, the evangelist, is in order.

A South El Paso street merchant wandered into Charlie's down town meeting by mistake. At the close of the meeting Charlie said: "All who want to go to heaven stand up."

Every one stood but the clothing merchant.

"Don't you know that if you don't go to heaven you will go to hell?" shouted the soul saver.

"That's where bizzness has gone, ain't it?" he said.—*McMath Magazine.*



BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Operators Disagree

An operator states: "I am unable to make my fellow craftsman understand that there are ninety-one magazine channels which receive matrices from the distributor. He contends that as there are but ninety keys, why the ninety-one channels? Please make it clear to him."

Answer.—If your keyboard is equipped with the multiple keyrod attachment and you have no pi stacker there are ninety-two channels which receive matrices from the distributor. Raise the back distributor screw and count the number of combinations on the distributor bar. You will find ninety-one, and to this may be added the pi channel matrix which is supported by the full number of teeth and reams on the bar until it reaches the ninety-second channel, into which it drops.

Matrices Drop Normally

An Iowa publisher sends several matrices, stating that they did not drop properly in distribution, and asks that they be tested in order to determine, if possible, the cause of the trouble.

Answer.—We have examined these matrices and have tried them in a machine like yours. We have found that they drop perfectly, which in our opinion shows that there is nothing irregular in the combination of the matrices, as you suggested. It might be well for you to see if the speed of the motor is normal. Your driving pulley should not run faster than 68 r. p. m. You should not have bent the magazine entrance guides, as they were in correct position, but you should have determined the cause of faulty delivery of matrix from bar. You might test relation of distributor bar and entrance guides by taking a lower case e, and, throwing off distributor belt, turn the screws very slowly, observing how the e drops in relation to the entrance guide (which should be straight). It usually will just barely clear. Repeat test with figure 1 of both the eighteen and thirty point matrices. The relation between the matrix and guides when straight should be alike.

Pot Leaks Owing to Fissure Near Bottom

An Ohio publisher desires to try to fix a cracked pot that gives a slight spraying of metal into burner, and asks if an acetylene worker can safely repair it.

Answer.—We suggest that you try to stop the fissure with potash and iron oxid before having it welded. The following plan may help you: Remove all liquid metal from pot and well. When it is removed and the pot is cold, pour into the pot some lye in solution. Make it strong. Some add a quantity of table salt. Allow the pot to stand until some of the solution has dripped through the fissure. When this occurs you should remove the liquid and allow pot to dry. A slow heat may be applied to hasten the drying. When all the lye has been evaporated you may drop in slugs endwise, and as they melt drop in more, and when metal reaches normal height

note if any evidence of leaking occurs. Of course, if it leaks now as copiously as before, the stopping up of the fissure by the crystals of potash was a failure, due perhaps to the extent of the crack. In such a case a new pot may need to be applied. If you remove the pot, a skilled acetylene worker can doubtless repair it by applying the flame to the fissure. The mouthpiece need not be removed to repair it. In case you remove the mouthpiece while hot it may be returned while the pot is cold. A test with red ink is the best way to line up the mouthpiece. If you intend to remove the entire pot and jacket it will be necessary to remove mold slide and disk. However, it may not be necessary for you to remove the jacket at all. If you are going to remove the mold slide you will need to lower the vise to second position. To do this, start cams, and when the first elevator is at lowest position push back the starting lever. Open vise to first position, then raise the first elevator to full height and draw out on vise supporting stud and allow the vise to come to rest on a chair. To apply the repaired pot you will need to remove pot cover from jacket, remove the burner, then with a pig of metal drive upwards on the crucible until it can be removed. If the asbestos packing has been disturbed it can be removed and wet down again and mixed to about the consistency of bread dough. When the crucible is in position the asbestos may be applied to every place it was in the original packing of the pot.

How is a Spaceband Released?

A spaceband is released by the depression of the spaceband key, which raises the keyboard. The subsequent keyboard actions are similar to those that occur when a matrix is released — up to the point where the keyboard rod is raised. The spaceband lever keyrod is shorter than the balance of the keyboard rods, and extends only to where it is connected by a pin to the right end of the spaceband key lever. An upward movement of the key lever by the keyboard rod causes a downward movement of its opposite end; as the spaceband box pawl lever is supported by the left end of the spaceband key lever, a downward movement of the latter causes a corresponding movement of the spaceband box pawl lever, the descent of the pawl lever causes the two pawls to move downward. This movement of the two pawls permits the pawl springs to move the point of the pawls a trifle to the left, so that when the pawls rise, the points thereof will catch beneath the ears of the spaceband. When the spaceband keyboard rod descends by spring action, which occurs on return of its cam yoke to normal position, the spaceband key lever rises at left end, lifting the spaceband box pawl lever and pawls. The latter raises the spaceband ears above the hooks on the top rails of the spaceband box and at the same time the lower end of the spaceband wedge clears the upper end of the spaceband chute plate, which held the spaceband a trifle to the left at the lower end. When the lower end of the spaceband wedge clears the chute plate, the weight of the spaceband causes its lower

end to swing out to the right into the spaceband chute. This movement of the spaceband dislodges the ears from the points of the box paws, and the spaceband falls by its own weight through the chute and is deflected to the left into the assembling elevator, when the lower end of the wedge strikes the assembler star. The spaceband comes to rest in the assembling elevator, with its ears resting on the front and back rails and the wedge notch astride the spaceband buffer finger.

Leaky Metal Pot

An Illinois operator writes that the metal pot on his machine is leaky and asks for our suggestions. The pot is heated by gasoline.

Answer.—If the fissure in pot is large and permits considerable metal to escape there is probably no remedy except a new crucible. Small leaks are sometimes stopped by the use of potash and salt in a solution form. The metal is first removed from pot and then a lye and salt solution is put in, allowing it to stand for several hours until some of the liquid has seeped through the crack. Then remove the remainder of the liquid. The heat may be applied as soon as you allow the liquid to dry out; a slow heat for a while will hasten drying. The usual cause for the breaks in the pot is having too high a temperature with a full metal pot. It is considered a good plan to reduce the quantity of metal in pot before turning off heat when the day's work is completed, and when the burner is lighted turn down low for a while until pot is well heated. The melting of a pocket of metal under a solid crust exerts tremendous pressure on lower side of pot and sometimes produces a fissure.

Is the Production of Machine Diminished by Lack of Sorts?

A Connecticut operator writes: "How many spacebands should be sufficient in order to secure an average of production with a thirteen em line of six or seven point type on the general run of news work? Also, in what way and how much would you say production would be cut down if a first class operator were supplied only twelve spacebands to work with on a straight news machine of thirteen em line, six or seven point type? To obtain average efficiency from the average man operator, what should be the average number of spacebands, lower case matrices and punctuation marks running in magazine?"

Answer.—An operator of average speed should have at least twenty spacebands in the box to be able to have proper delivery on thirteen em lines of six or seven point faces. He should have not less than fourteen of each vowel and a similar amount of periods and commas. He should have twenty of the em, en and thin spaces, and at least ten hyphens. We are unable to say what percentage of production is lost by lack of proper sorts and spacebands.

Matrices Have Bent Lugs

A Wisconsin publisher sends a matrix having a bent lug. He also describes a distributor trouble, which he may be able to correct.

Answer.—The lower back lug appears to be slightly bent. This lug, not having contact with any screw during distribution, could not be bent in the distributor box. It is quite likely bent just as it is leaving the assembling elevator, being perhaps the first character in a line and possibly is slightly elevated, thus striking the rail of the line delivery channel. The characters affected most are the i and the l. To prevent further trouble from this source send up the assembling elevator slowly and see if it does not eliminate the trouble. It is a rather rare trouble to have worn rails on a distributor bar, especially where it has been in use such a short period. We believe that it was not necessary to move the bar, as these are carefully

and correctly adjusted at the factory. It may have been necessary only to level up the machine to correct the trouble. We suggest that you apply a spirit level to the back of your distributor, laying it on the round rod above the distributor screw. Note the position of the bubble in the glass. As you observe the bubble it should be a trifle to the left of the line on glass. If it is in this position your machine is level. However, we have noticed many machines a trifle too low on the keyboard side of the machine and have seen the distributor troubles remedied by raising the two toes of the base on that side. Keep in mind it is the toe extending toward keyboard and the one just to the rear of it. Test it out with spirit level and see if it is not the cause of your trouble.

Frequent Back Squirts on Narrow Measure

A Kansas printer writes to the effect that the only time his machine has back squirts is when he has changed from long to short measure. He stated that a test was made, but it was unsatisfactory, and wishes our assistance.

Answer.—We suggest that you again make a test by using a thin even coating of red ink on the back of the mold and observe the contact impression it gives on the mouthpiece. Unless the coating of ink is thin and even, the test will not be of value to determine if an even lockup is present. Make a test with each mold and determine remedy after the test is complete. It would be well for you to read the procedure in the metal pot chapter of "The Mechanism of the Linotype."

BUILDING ROMANCE INTO A PRINT SHOP

BY JOHN ANSON FORD

With Photographs by the Author



OUT in Los Angeles, on the picturesque slopes of an arroyo, a gray haired printer with a kindly face and big brawny shoulders is translating his dream of twenty years — the dream of a matchless print shop — into hewn granite, baked adobe, carved oak and stained glass. Little by little, largely by the toil of his own hands, this dreamer of dreams and printer of fine printing is erecting an edifice which will be without a counterpart in all America. Indeed, not in Europe will one find such an unusual and interesting home for type cases and job printing presses as is being built at San Enchino, as the place is called locally. There are other shops that are larger but none more distinctive.

This seasoned printer is adventuring in the mixing of sentiment, romance, art and business, and he bids fair to "get away with it," as the phrase is, to the extent that he is already attracting more than local attention and his presses are running at a good lively clip. His name is Clyde Browne, and the shop of adobe, granite and hewn timbers which he is building largely with his own hands close to a busy thoroughfare connecting Los Angeles and Pasadena reproduces with fascinating fidelity the architectural features and the atmosphere of medieval Europe.

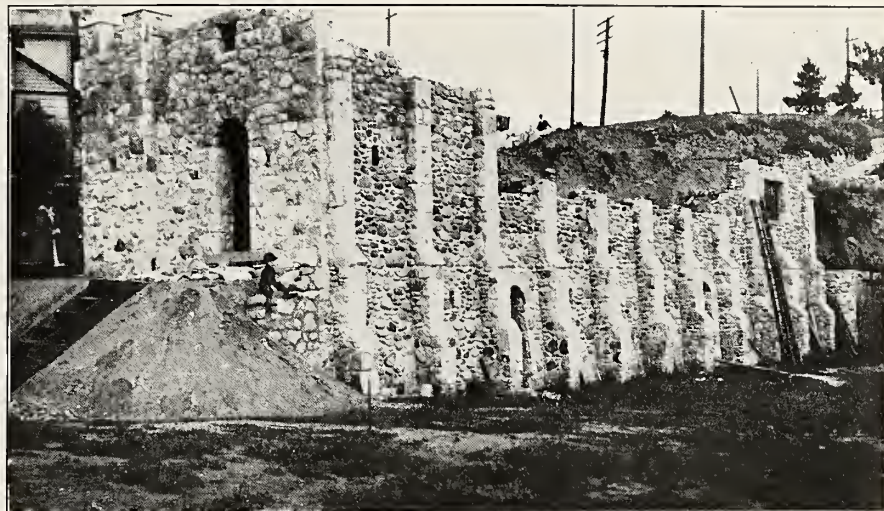
There is a touch of the ecclesiastical in the structure just as there was in those early "printing shoppes" when the Bible was the chief product of the presses. There is also a touch of the stern and somber as typified by the dungeon with its heavy iron grated door off of the crypt — reminiscent of the days when the medieval printer's helper seemed nothing short of a real devil, worthy only to be held in durance vile because of his many unconscionable mistakes. Some of Browne's visitors hint that he may have practical use for his dungeon even in these modern times. Then, too, this sentimental printer has caught the spirit of the early disseminators of printed knowledge and preserved it in a striking stained glass window, six feet in diameter, which has been given a place of

honor in the west wall. Turning from his upper and lower cases or from his linotype machine, the modern printer can see in this window how far his honored profession has progressed since the days when each impression was laboriously made on a crude hand press, attractive in stained glass but not in reality.

But Browne, "master printer," as he designates himself, has not merely copied old world forms and symbols in this shop, which is anything but old fashioned in the way it turns out work. He has very successfully combined the old things of Europe with the old things of the new world, making this "olden abbey," as it is to be called, unique in the whole printing business. Adobe, for example, which has been the durable building material of the Southwest natives for hundreds of years, is being used by Browne for all the inside walls. He is firing the adobe bricks in a kiln built hard by the print shop and the material is secured right in the arroyo.

El Camino Real (the king's highway) is an historic road, running the length of California, along which the early Spanish fathers erected a series of Christian missions for the conversion of the Indians. These missions, a pedestrian's day's journey apart, still stand, some of them in picturesque ruins, and are reminders of a period in the country's past about which an increasing glamor is thrown with the passing of the years. Browne has seized upon this historical circumstance and is capitalizing it most effectively in his structure. At one corner of the quaint structure, for example, overlooking both the inner court, or patio, and also the surrounding grounds, is a typical abbey tower in which

in oak by Mr. Browne. The whole family, including Mrs. Browne and young Jack, aged 8 years, is as interested in this undertaking as the father. Jack is enthusiastic, with one reservation. The lad's father remarked to him the other day, "Well, boy, you know all these years of work on this shop are really more for you than for mother and me. I hope to live to enjoy it a few years, but you will get the most good from it, lad." The little chap's clear eyes were very sober for a



A view of the buttressed outer wall, showing the entrances to the crypt at the side and the front entrance on a higher level.



The crypt where literary remains in the form of proofs and "dead" copy will be laid away, instead of mortal remains.

is soon to be hung a genuine old mission bell, secured after much search and patient negotiation.

On one side of the patio the plans provide for living quarters for Mr. Browne and his family, while the other side will be devoted to the print shop. Across the south side will extend for a greater portion of the distance a great hall in which Mr. Browne is to place his wonderful collection of curios and relics. Here also will be placed a fine toned pipe organ which this ingenious and ever busy printer has built, and one of the most interesting grandfather clocks to be found anywhere — carved

moment, and then he looked up questioningly into his daddy's face, "Yes, I know this is going to be a fine place for me, dad, but before I settle down to being a year 'round printer couldn't I spend one summer in Arizona being a cowboy like Bill Hart?" The father's answer is not a matter of record, except

in the lad's own mind, but apparently it was satisfactory. Browne is not one who believes that "the best laid schemes o' mice and men gang aft a-gley," and there is every reason to suppose that the son has already caught the enthusiasm of his parents and will be as good a craftsman as his father.

"Linking the past with the future," is the way this man of vision characterizes his work week by week and month by month. It has been four years since the work was begun on the deep foundations, and it may be nearly that many more before all is finished. But enough has been done to the venture to assure success.

It is necessarily a slow process, this building of the "olden abbey," but each month sees some new feature or memento added. Here are bricks which once were in the old mission at Santa Barbara.

Here also are fine granite stones taken from a "palace of yesterday" which was wrecked by the impatient march of commercial progress and consequently were obtainable for the hauling. Other articles of sentimental or historic interest which are being incorporated into the structure include a fine wrought iron hinge from San Gabriel mission; a bit of Thunder Peak Temple in Hang Chow, China; a bit of well preserved but discarded stone from Westminster Abbey, London; bricks from the old city wall of Manila; fragments of building material showing indelible marks of mustard gas, gathered from ruins on the western front; a

cupid carved in marble, from northwestern Italy; bricks secured from practically all the pueblos in the Southwest, as well as building material from many other historic structures. The wall about the fountain pool close by the flight of steps descending from the street to the abbey yard is built of bricks found in a rubbish heap in a mission garden.

"Pay as you go" sums up Browne's method of financing his project. He does not profess to be rich, except in vision and sentiment. He believes he can realize his vision without being visionary. He works part of the day in his present temporary print shop close to the abbey, and the rest of the day he toils with brick and mortar or with beams and rafters. As occasion requires, he works at his forge fashioning hinges



Clyde Browne, the master printer of the "olden abbey print shop of San Enchino," standing at the shop door, the wrought iron hinges and huge key of which he fashioned with his own hands.

or bars of medieval design. As fast as the profits of the shop permit, the work on the building progresses, but quality is never sacrificed for speed.

Only a few months ago Mr. Browne became acquainted with a venerable Scotch mason of the old school, George Ferguson by name, who despite his seventy odd years thrilled at the opportunity to work with granite once more. The accompanying photographs give a suggestion of the fine quality of work he has been doing on the abbey's outer walls. As he hews and lays the stones he delights to tell of the days in "gude ol' Scotland" where he "built many a kirk."

It would seem that Browne's venture is almost a "sure thing" from a financial standpoint. Some unimaginative neighbors speak of the structure as "Browne's folly," but the master printer only smiles when he hears it. He is having a world of fun working out his dream. He is not bankrupting himself by it, and he is keeping up a good printing business at the same time. In the meantime, the fame of the "olden abbey" is spreading to distant regions and almost every day

folks come by motor and trolley to see the interesting place. And — incidentally, if you will — when they want an especially fine job of printing done they naturally turn to Browne, feeling sure that his demonstrated artistic sense will give the



The stained glass window, six feet in diameter, which is to adorn the west wall of the composing room.

finished product that elusive quality we sometimes call "class." In the years to come the scoffing neighbors will have gone to their oblivion, but it appears to be a pretty sure bet that Browne's print shop will become increasingly famous and that business will grow correspondingly.



Entrance to the dungeon opening off the crypt — but one of the many details faithfully reproducing the medieval atmosphere of the place.

In a word, Clyde Browne, master printer, and practical dreamer, has done what so many of us fail to do, namely, capitalized an opportunity which lay at his door. Many another has more to do with than he but has not had the originality and the persistence to depart from the conventional and do what he has done. He has dared to mix sentiment and business, and through all the years since he first conceived of the abbey, twenty years ago, he has held fast to his vision.

Collectanea Typographica

By HENRY LEWIS BULLEN

Unto Thee, Oh, Proofreader
Proofreader wondrous! Whose erudition
Beats college;
Who givest down without intermission
All knowledge;

We sow our words on our copy
Heedless and free,
Lightsome are we, and sloppy,
Trusting in thee;

For lo! Thou knowest all things—
The words of St. Thomas,
The names of Fijian kings
And when to use commas;

How to spell Beloochistan,
When Venus makes her transit,
The name of the unknown man
Who brews hootch in Amagansett;

The law of rhythmic vibration,
The length of any river,
The statistics of immigration,
And the function of the liver;

Who discovered uranium,
How deep is the sea—
All, all is in thy cranium!
Blessings on thee.

—The Linotype Bulletin.

* * * *

To Arthur L. Blue, Director of the School
for Printers' Apprentices of the city of
New York:

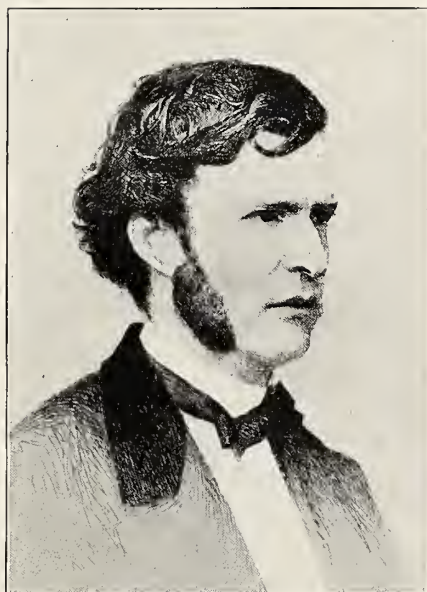
Such is their friend, formed on the good old plan—
A true and brave and downright honest man;
Loathing pretense, he does with cheerful will
What others talk of while their hands are still.

* * * *

Mark Twain, Printer

SAMUEL LANGHORNE CLEMENS (Mark Twain) was born in Florida, Missouri, in 1835, in which year his parents had moved from east Tennessee, with four children. John Clemens, the father, a lawyer and storekeeper, was an unsuccessful individual, and his family was unacquainted with luxuries and had the scant education then furnished by the public schools of the frontier. About 1840 the Clemens family moved to Hannibal, Missouri, on the Mississippi River. There the eldest son, Orion, was apprenticed to the printer of the *Hannibal Journal*. In 1847 Orion went to St. Louis to work as a journeyman, and in the same year Samuel was apprenticed to the proprietor of the *Hannibal*

Courier. In 1849 Orion Clemens returned to Hannibal, and bought the *Journal*. Samuel went to work for his elder brother, and a younger brother, Henry, commenced to learn to print.



Samuel L. Clemens (Mark Twain), from etching after photograph taken in 1862.

Thus three of the family followed the printing trade.

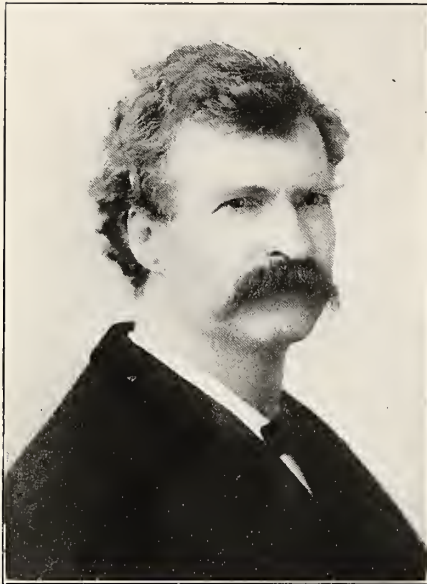
In later years Orion stated that Sam was a clean and swift compositor and a good journeyman. Sam helped out as editor, and at the age of sixteen two of his contributions were accepted by a Philadelphia story paper. In 1853 he started out as a traveling printer to see the world, his first stop being in St. Louis, where he earned enough money to pay his fare to New York. In New York he worked for John A. Gray & Green in the printing office which is now known as the Burr Printing House, corner Frankfort and Cliff streets, New York. The Green of this partnership was father of William Green, the well known master printer of New York. Sam was not accorded the status of a journeyman, and received only \$4 a week. He boarded on Duane street, paying for his board and washing \$3.50 a week, leaving 50 cents to squander. He went to the theater occasionally, but

most of his evenings were spent in the library of the New York Typographical Society. This library was in a building on the corner of Broadway and Chambers streets, and contained nearly four thousand books. A young printer named Theodore De Vinne frequented that library at the same time.

From New York Sam went to Philadelphia, subbing on the *Inquirer*. He sent letters describing his travels to his brother Orion, who was running a weekly paper in Muscatine, Iowa. In 1854 Sam started for Muscatine, expecting to help his brother, but the prospects did not seem good, and he went down the river to work on the *St. Louis Evening News*. Not long afterward Orion started a job printing office in Keokuk, Iowa, and the three Clemens brothers operated it, but in 1856 Sam was on the road again. He worked in St. Louis again; then in Cincinnati, with Wrightson & Co., one of the larger plants. He described his travels in letters printed in the *Keokuk Saturday Post*, receiving \$5 for each. Early in 1857 he started down the river to New Orleans. On the steamer he made the acquaintance of one of the pilots and a boyish ambition to be a river pilot was revived, so that Sam became a steersman and eventually a pilot. The Civil War put an end to steamboating on the Mississippi, and Sam returned to printing in Keokuk.

In 1861 Orion was appointed secretary of Nebraska Territory, and Sam went along as his brother's private secretary. In Carson City he tried mining. Occasionally he wrote letters for the Keokuk paper, and one of these was seen and reprinted in the *Territorial Enterprise*, of Virginia City, Nebraska, then enjoying a tremendous boom, the owner of which, in 1862, wrote to Sam offering him a reporter's job. After a short delay, young Clemens joined the staff of this highly successful journal, which had a brilliant staff of journalistic adventurers. It was here that our printer adopted the *nom de plume* Mark Twain, shortly after he had developed his vein of humor. In 1863 another printer humorist, Artemus Ward (Charles F. Browne) arrived in Virginia

City on a lecturing tour. Scheduled to stay only two days, he remained with the wits of the *Enterprise* during two weeks of hilarious entertainment. Artemus Ward recognized Mark Twain's genius, and his advice and his success as a lecturer had much to do with Mark



Samuel L. Clemens (Mark Twain), printer author, from photograph taken in 1868.

Twain's subsequent celebrity. In 1864 Mark Twain joined the staff of the *San Francisco Morning Call*. There he made the acquaintance of Bret Harte, another printer humorist. Harte was then editor of the *Californian* and accepted Mark Twain's contributions at the rate of \$12 each. While in San Francisco our printer received a request from Artemus Ward to contribute a humorous article to Ward's new book of travels. The article was sent, but instead of being used in the book was handed by Ward to the editor of the *Saturday Press*. Its title was "Jim Smiley and His Jumping Frog," first printed in New York in 1865. A New York correspondent of the *Alta California*, wrote: "Mark Twain's story in the *Saturday Press* of November 18th, called 'Jim Smiley and His Jumping Frog' has set all New York in a roar." The story gave Mark Twain a continental fame, and was reprinted in many newspapers. It was a decisive event in its author's life, yet he resented its popularity. Writing to his mother, he said, "To think that, after writing many an article a man might be excused for thinking tolerably good, those New York people should single out a villainous backwoods sketch to compliment me on a squib which would never have been written but to please Artemus Ward!"

Mark Twain became one of the great personalities of the world and the recipient of extraordinary honors. Doubtless

it was his training as a printer which made him finance Paige in developing his wonderful but impracticable typesetting machine. Mark Twain put a fortune into it without a penny of return. *Collectanea* does not propose to follow the great career of Mark Twain, but recommends "A Short Life of Mark Twain," by Albert Bigelow Paine, illus., Harper & Brothers, 1920. It is an excellent and interesting biography.

* * * *

Bernard Shaw on Good and Bad Printing

EVERY first rate printing house should have a masterpiece of plain printing; not necessarily a rare book, but a well printed one. With this should be kept a thoroughly vile specimen of a modern fashionable art book. Every author should be shown these two and asked which he prefers. If he chooses the bad one, the printer should tell him that the book he dislikes is worth as many pounds as the other is worth sixpences and this will so put him out of countenance that he will not meddle in the printing of his own work.

If he chooses rightly, the printer may safely hail him as worthy to be consulted in the important matter of making a book; for — and this is the moral of what I have been saying — well printed books are just as scarce as well written ones; and every author should remember that the most

years ago. Let every aspiring printing house once a year create a piece of printing with the thought of gain forgotten and with the sole desire to give the organization an absolutely unhampered opportunity to express its ideals of typographic art.

Imagine the stimulus to study and ideas, the benefits of coöperation of eager minds, the annual advance in typographic standards, the rising status of the printing house among its clients! Conceive the interest in deciding upon the subject, the treatment, the format, the paper, the types, the decorations, as well as the inks, and other details, together with the debates and experiments, all unhampered by the clogging thought: "Will it pay?" Of course it will pay — in the broadest, finest and most beneficial sense of the ugly word.

Think of printing houses by the thousands that at the end of each year look back through twelve months in each of which no thing was done that any one, proprietor or workman, is proud of!

* * * *

Does Advertising Pay?

L. Johnson & Co., typefounders, ceased as a firm about 1860. On January 8, 1921, the American Type Founders Company, successors twice removed



Mark Twain in the printing office at Muscatine, Iowa, relieving the monotony of the day's work.

costly books in the world derive their value from the craft of the printer, not from the author's genius.

I have seen a bestiary, or medieval natural history, the worthless compilation of a childish liar, purchased for £800 in a city where the works of Shakespeare sell for tenpence halfpenny — and, if you want to buy a Shakespeare for £60, you must bid for one of the volumes which William Morris printed.—*The Caxton Magazine*.

This is a good place to repeat a recommendation *Collectanea* made a few

of L. Johnson, received an order from a Texas town, based on Johnson's advertising and addressed to Johnson. A short time since, the American Type Founders Company received a large order for types last shown in a specimen book issued in 1816 by James Ronaldson, a predecessor of L. Johnson & Co.

* * * *

The most powerful magnet — a well composed advertisement.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

BEAUTY, DIGNITY, AND DISPLAY EFFECTIVENESS

DIGNITY may not be required in all advertising display, indeed we can think of many articles which are better advertised with frivolous typographic and illustrative treatment. Camels (not the flesh, blood and bone variety) come to mind prominently in this connection. In many lines of advertising display, however, it is a highly desirable quality, and in one of them at least, financial publicity, it is a prime, if not *the* prime, essential. There must be no blare of trumpets, no suggestion of the circus in the publicity of the bank or the bond house. The safe keeping of one's money and the investment of one's funds are such serious matters that the least suggestion of the bizarre will not inspire the confidence essential to getting that kind of business. The people have not forgotten Barnum's statement that the American man and woman likes to be humbugged, and most of us are more adept than we think in putting two and two together. There are other reasons why dignity should be a prime essential in the appearance of bank and investment house publicity, and one of these reasons strikes at the very heart of the financial business. It is conservatism. Banks, particularly, were slow in going into advertising. Only a few years ago the large and handsome advertisements of big banking institutions now appearing in our metropolitan newspapers were unknown. Bankers were afraid of advertising. Fake patent medicine advertising had given advertising a bad reputation. Advertising was too largely used for getting money from people without giving proportionate value in return. The business of the banker and the investment house depends on confidence and reputation, so, of course, they did not attempt to build confidence by a method which did not inspire it. The past twenty years, notably the past ten years, have seen a gradual and steady change, until today people have confidence in

advertising. They have not been humbugged as in the past, thanks to the newspapers and the advertising clubs in weeding out undesirable advertising and unreliable advertisers. But the problem of the bank remains conservative, and, conservative in content, its physical appearance must suggest the same quality.

There is still another angle. People with money to invest — and with money to be kept safely — are, on the average, superior intellectually to those who do not have it. We can not dodge the fact that in the great majority of cases the accumulation of money and property results from superior gray matter, better education and better training. There are exceptions, of course, but they do not count. Refinement in one's taste follows the development of one's intellect. Thus the individual with money to invest is instinctively appealed

to more strongly by an advertisement that is pleasing — that is, dignified and beautiful — than by one which is crude, bizarre and boisterous.

Thus we find the financial advertisement must be beautiful as well as dignified.

But the banker and the investment broker are clever with their money. Whatever either of them does must pay, and their advertising must bring results. Therefore, their advertising must be *effective*, and the fact that banks are advertising in ever increasing volume is evidence that it does pay, which means it is effective. And the fact, too, that bank advertising is consistently dignified and the advertising of the leading advertisers in that field is consistently beautiful, too, demonstrates conclusively, it would seem, that advertising display need not be bold, bizarre and boisterous to be effective. It demonstrates, too, that the quality of beauty has attractive force in itself of no mean power, a fact we have maintained in the face of considerable opposition for some years past. Conspicuous

ANNOUNCING A SERIES OF ADVERTISEMENTS ON



Forecasting the Future of Your Business

ON the morning of April 3, 1917, men smoked more cigars than usual. All that day men smoked more cigars than usual. Tuesday, April 3, ordinarily a dull day at the cigar counter, was a record breaker for cigar sales all over the country.

Why did men consume an unusual number of cigars on this particular day? Simply because, on the night previous, the President of the United States delivered a message to Congress asking for a declaration of war against Germany.

When people read the paper the next morning, it made them extremely thoughtful. It was a day of tenseness. Men were unfitted for ordinary business, and were inclined to gather in groups and talk — and smoke.

Why the Average Man does the average thing

HUMAN beings, when you average them up, are surprisingly alike. If the average man does one thing today and something else next week, it is not because he has changed, but because conditions have changed.

To know whether people will buy more goods or cancel orders — whether they will pay their bills or stand you off — in a word, to know what any group of people will do under given conditions, every business man should study the trend of conditions.

You can only follow the trend of changing conditions by studying "cold figures", as statistics are sometimes called. But business statistics are not cold. They represent the tabulated results of business life and are pulsating with human interest.

Follow the Example of the Insurance Companies

INSURANCE Companies know with uncanny accuracy the average man's chances for a long or short life. They know that under certain conditions — age, climate, occupation and so on — so many men out of a thousand will die before the end of the year. They know that so many houses will burn, so many automobiles will be stolen — in fact their very existence is dependent upon knowledge of facts gained through the study of "cold figures".

Any man who tries to run his business without considering statistics relating to it, is giving a decided advantage to his competitor. It is the man who knows the facts about what has happened, and what is happening, who can predict what is going to happen.

So don't leave the "future to take care of itself". The future will take care of itself all right, but that is the only thing it will take care of.

What Statistics — What Conditions — Should be Studied?

EACH week, this bank will publish an advertisement in this newspaper that will tell you about one vital set of "cold figures" or statistics that you should watch and thinkingly consider. Read these advertisements that the information may help you to guide your business through this adjustment period and make possible the greatest profit.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

Next week "Business Conditions and the Weather Year" will be the theme of the advertisement. It will show you why — and how — weather conditions vitally affect every business. At the conclusion of this series, all the advertisements will be repeated. A request on your letter head will bring you a copy when they are ready.

FIG. 1.



Your Business and the Weather Vane

WEATHER conditions vitally influence every business—large or small.

It is not only the dealer in overcoats and umbrellas who is affected by a cold and rainy winter. The sale of farm tractors in the Northwest was materially lessened by a late and rainy spring.

When the prunes were caught in the rain two years ago, Santa Clara Valley growers did not buy the automobiles, victrolas, and other semi-necessities which they would have bought otherwise.

The dry warm winter of 1919 and 1920, on the other hand, not only affected the purchasing power of the farmers of California, but—in making necessary the rationing of electric energy—

hampered every business using this power.


"It's an ill wind that blows nobody good", is an old but true saying when applied to business. Almost every shower, every change of wind increases prosperity for one group—and lessens it for another. Even the Los Angeles earthquakes created an unprecedented demand for one story bungalows with an equal lack of demand for apartments.

TO INCREASE your profits, determine just how weather conditions affect your business—keep your "weather eye" open—and then change your business plans from month to month, week to week, or even day to day before your competitor realizes how these same conditions will touch him.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

[Next week, read the advertisement, "How Crops Affect Your Business". Every business man—from the peanut vendor to the grocery manufacturer—should know just how crops affect his business. This series of advertisements is to be repeated. Would you like a copy? If so, request it on your letterhead.]

FIG. 2.



How Crops Affect Your Business

THE prudent business man carefully follows crop statistics in judging the outlook for his business. For practically all wealth comes from the sun, through soil, by labor.

Crops, more than any other one thing, determine whether the country shall enjoy good or bad times.

Our 1919 harvest was valued at twenty-four billion dollars, our merchandise shipment of all kinds to the rest of the world was only eight billion; and even this was a high record, for before the war our exports were only two and one half billion dollars.

The crops measure how much the railroads will have to carry—what the demand for money will be—and therefore, how you should plan your financing.

They measure how much the great agricultural population will have to spend—and it has been demonstrated that great prosperity among farmers usually means prosperous business for all.

If the wheat crop fails, then the business man who is a student of conditions realizes that flour and bread stuffs will advance. If the beet crop is poor, then users of sugar must prepare for higher prices.

The crops in Sacramento, San Joaquin, Santa Clara, Napa and other valleys measure the coming prosperity of the cities and towns in these valleys; and this, in turn, measures the possible business of manufacturers and wholesalers selling goods in these sections.

The present price of hops, for example, indicates that the hop growers can be sold not only the necessities, but many of the luxuries of life. The present low price of wool, on the other hand, indicates that sheep men are in a mood to buy only the necessities.

The business man should watch the crop development of the nation, of his State, and of his immediate community, with especial attention to the commodities which vitally affect his business.

By so doing, he can best plan and prepare for the future and so earn the greatest profits.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

NEXT WEEK the advertisement will just what determines the part of the Government and many Government men vitally affect business—watch for it and read it. A copy of the advertisement of this series, which complete, will be sent as a free upon request.

FIG. 3.

among the bank advertising which has been received by THE INLAND PRINTER during recent months, and among that which the writer has seen on the outside, is a campaign prepared for the Central National Bank, of Oakland, California, by the K. Leroy Hamman agency of the same city. It is consistent with everything heretofore stated herein with respect to the essentials of bank advertising; and it is striking and effective, too, so much so that a consideration of it should prove valuable study for any typographer.

In this campaign there were sixteen advertisements, and the reproductions here made are from a large portfolio in which all of them were bound in original size. Fig. 1 is the first of the series and was published to announce those that were to follow and, more especially, to stir up interest in them. While we, as typographers, are not primarily interested in them from a copy standpoint, it is well to note that the title of this advertising, coming out in a period of business depression, will strike home to every business man. It was essential that the advertisements should bear a family

resemblance so that, with interest once aroused, readers of the newspapers in which subsequent advertisements appeared

would be quick to note them. Therefore, we find the entire series set in Caslon old style, with New Caslon—a slightly bolder letter than the old style—sometimes employed for headlines. The same border treatment with slight variations was employed throughout.

With a light face type in use it is interesting to note how display effectiveness was obtained in the fine measure that it was. First of all, the size of the advertisements had its effect in this direction. The initial advertisement (Fig. 1) was six columns, while advertisements Nos. 2 and 3 (Figs. 2 and 3) were five columns wide. Advertisements of that size could not be overlooked, however light the type in use, yet it is in the largest advertisements that we generally find the boldest types, where, if any place, they are least essential. The final advertisement of the series (Fig. 4) was four columns wide, therefore quite "hefty" in size, too. Bold display was not essential for this one fact alone. Consider now the



The Last Advertisement of this Series

THIS series of advertisements on "Forecasting the Future of Your Business"—of which this is the last—has been published in Oakland daily newspapers as a definite constructive service to manufacturers, merchants and business men.

The material used in these advertisements has been drawn from the experience of many people and from many sources. The officers know these messages have been helpful for many customers and friends have voiced their appreciation of them.

Following is a list of advertisements as they have appeared:

- 1 Forecasting the Future of Your Business
- 2 Your Business and the Weather Vane
- 3 How Crops Affect Your Business
- 4 How the Activity of the Government Affects Your Business
- 5 Bank Clearings are the Pulse of Business
- 6 The Story the Death Notice Tells
- 7 What the Building Permits Tell our Business Men
- 8 Forecasting Your Business for 1921
- 9 Learning Creds Lively by Watching Court Records
- 10 The Use of Money and Your Business
- 11 The Story the Automobile Register Tells
- 12 The Day's Sales and the Weather
- 13 Cashing In on Forecasts
- 14 How the New Parking Ordinance has Affected Retailers
- 15 From Now On, the Bus Man Wins
- 16 Our Travel Bureau is now Prepared to Work Out Constructive Programs

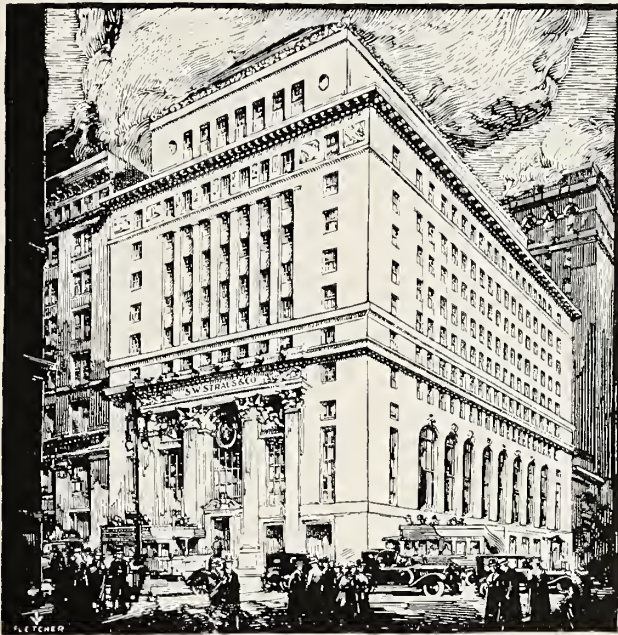
Reprints of this complete series are being bound for distribution. If you would like to receive a copy—simply write us, on your business letterhead—and a set will be sent you. As the supply is limited, however, we suggest that you mail your request at once.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

FIG. 4.

effect of beauty obtained by the use of a beautiful type face, excellent typography and harmony of tone without any suggestion of flatness of effect, monotony or dullness, objections sometimes raised to consistent harmony of tones.

White space plays a big part in adding life to the display by increasing in effect the size of the display, and by causing, through contrast, the type within the border to "pop out"



The Fulfillment of a Vision

This is our Work

FULLFILLING the vision of its founder, this institution serves and will continue to serve its double function of providing safe investments for the funds of the public and the upbuilding of this nation's prosperity. . . .

Promoting thrift, encouraging systematic accumulations, providing for such accumulations a form of investment unimpeachably conservative; and giving to each investor, large or small, a real, vital, and profitable part in the material improving of the nation's great cities. This is our work. . . .

Announcing
the Opening
of the
STRAUS BUILDING
FIFTH AVENUE
Forty-sixth Street
~ new home of
S.W. STRAUS & CO.
in New York
June 1st
1921

S.W. STRAUS & CO.

ESTABLISHED 1882 • OFFICES IN FIFTEEN PRINCIPAL CITIES • INCORPORATED

STRAUS BUILDING—Fifth Avenue at Forty-sixth Street
TELEPHONE—VANDERBILT 8500

THIRTY-NINE YEARS WITHOUT LOSS TO ANY INVESTOR

FIG. 5.

and hit you right between the eyes—all without the least suggestion of the bizarre, the boisterous.

In Fig. 1 the border harmonizes perfectly in tone with the type. It has refined decorative value without being obtrusive in the least. The softness of the effect upon the eyes makes it decidedly agreeable to look at and to read, and it is easy to read. Flossy, illegible types were not used for the effect, if indeed they can be said to add effect that is good.

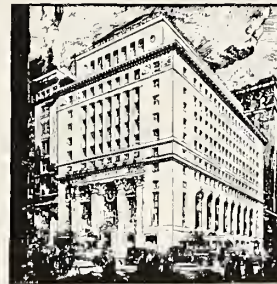
In Fig. 2 a note of contrast is provided by the slightly bolder border. It adds some "pep," to be sure, but does it without detracting from the prime quality of dignity. Because of the wide margin of white space between type and border, this border does not in the least handicap the effectiveness of the type. We do not say this advertisement is more effective than the one reproduced as Fig. 3, where the lighter toned border of the first advertisement is repeated with a modification of the rule treatment accompanying. It does add variety without departing too far from the style of the series. The border, of course, has strong attracting force in itself when contrasted with the lighter toned type, the advertisement being shown for its suggestion value along the lines mentioned.

Another feature that we like about this series of advertisements, possibly because of our great love for and interest in typography, is the fact that the type rather than the illustration is featured. Understand, we are not discounting the value of illustration, but we like to see our business given such a rating in importance by so capable an advertising man as Mr. Hamman. However, the illustration is pointed—it tells its story and, in every case, fits into the picture nicely.

Certainly there is attractive force in beautiful typography, certainly you don't have to shout in a person's ear—either typographically or orally—to let him know what you have to tell him.

Another point which should not escape our attention in considering these advertisements—and we believe you will

A New Fifth Avenue Landmark



The Home
of Safe
Investments

THE newly-completed Straus Building stands today at Fifth Avenue and Forty-sixth Street as a new landmark in the city's greatest boulevard. Thousands of investors today look to this building as the home of safe investments—the visible symbol of the Straus Plan of safeguarding the funds of everyone who turns to S.W. STRAUS & CO. for security and service.

For thirty-nine years we have dealt in sound investments, which have always been paid promptly in cash, without loss and without delay.

Surely this record should serve as an assurance of the future to every conservative investor who seeks, above all, safety, freedom from worry and prompt payment.

We cordially invite the investing public to call and inspect our new headquarters. One of our officers will gladly consult with you on your investment problems. We will welcome the correspondence of those unable to call personally, and suggest that you write today for

SPECIAL BOOKLET A-593

S.W. STRAUS & CO.

ESTABLISHED 1882 • OFFICES IN FIFTEEN PRINCIPAL CITIES • INCORPORATED

STRAUS BUILDING—Fifth Avenue at Forty-sixth Street
TELEPHONE—VANDERBILT 8500

39 YEARS WITHOUT LOSS TO ANY INVESTOR

FIG. 6.

benefit more from studying them than by reading what we have to say—is the small panel near the top of the text in Fig. 3. Set in eight point in that large advertisement the paneled matter stands out like a red nose. It demands special, almost instant attention—and we'll bet a new hat that eighty-five per cent of those who read the advertisement read what is in the panel before the rest of the advertisement. If you want to give some one thing special attention within an advertisement—something separate and apart from the general theme of that advertisement—and in small space, set it off by a panel.

Another notable series of financial advertisements that we have recently received was put into type by the Powers-Gildea Company, New York city, for the bond house of S. W. Straus & Co. Two advertisements from this series are reproduced

herewith as Figs. 5 and 6. Here, too, the object avowed in the text was to inspire confidence. To judge of the success which should crown the efforts of advertiser and his typographer you need only look at them and consider how they appeal to you. Nothing blatant about them, although to dignity (through arrangement) and beauty (through harmony and beauty of the units, type, illustration and ornament), qualities of the California advertisements, there is added the suggestion of solidity. This is true of the illustration, of course, but it has been carried out by the type, too, and it is a wonderfully good suggestion to put into the minds of prospective customers of a bank or a bond house.

Possibly the big lesson is the value of simplicity, its directness. No roundabout paths for the reader to grope through, none for the typographer to make in his work of composition. With the present high prices of printing much can be done toward reducing them by the simple expedient of cutting down time in the composing room through simpler styles of typography. The result will be two fold — more business and better printing.

THE MOST LEGIBLE ALPHABET

BY WILLIAMS WELCH

Every reader has observed that some styles or faces of type are easier to read than others. The Roman for example, is much more legible than the German or the Old English. In

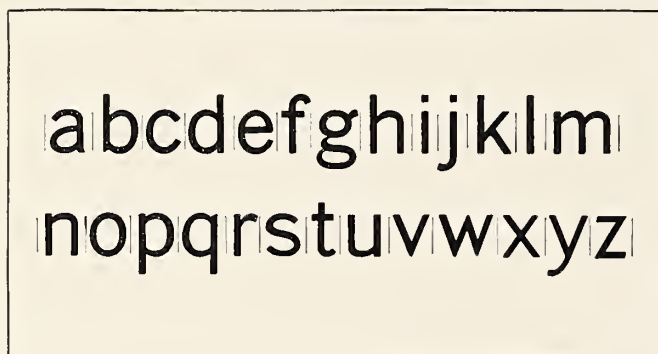


FIG. 1.

1912 Clark University selected fifty different faces of type and, by using a distance test, found that the lower case "News Gothic" was the most legible one among them. It is shown in Fig. 1. There are a multitude of possible variants of this face caused by making the letters bold faced or light, and extended

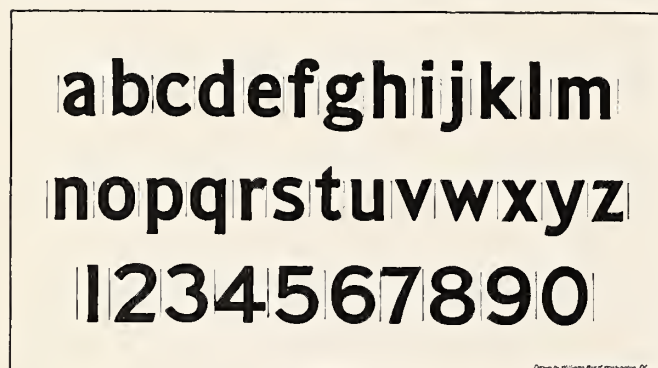


FIG. 2.

or condensed. These are factors upon which legibility depends, and the interesting question arises, which give the highest degree of legibility?

Among the alphabets tested, certain letters were found which were more readily recognized than others. They were accurately measured and it was discovered that the thickness

of line (stem) of the twenty-six most legible letters averaged 15.5 per cent of their height; the next 14.5 and the third 13.8 per cent, while those with stems as wide as 20 per cent were still less legible. This indicates that the letters which are most clearly distinguished at a distance have stems which are between one-sixth and one-seventh of their height.

The average height of the most legible short letters compared with the tall ones was found to be 66.3 per cent, and the average width of all the most legible ones was 54.8 per cent of the height of the tall ones.

The alphabet shown in Fig. 2 is a lower case Gothic which has been constructed with the width of stem, height of short letters and proportion of width to height which give on an average the highest degree of legibility. Therefore it is evidently very nearly as legible as an alphabet can be made, and is about the best one to use where conditions for reading are unfavorable.

THE MISSION OF FINE BOND PAPER

The use of fine bond paper or commercial stationery is frequently compared to the wearing of good clothes — and rightly so. There is probably no printer or manufacturer of fine business stationery who has not made use time and again of the slogans, "Your business letterhead is your business photograph," "If your letters are important make them look important," etc., all of which are true, and any one of them should be sufficient reason for every business man using fine bond paper.

All of these concise statements of a business truth take into account just one aspect of this relationship between writer and recipient. That is the psychological effect on the recipient when he notes the fine character of the bond paper on which the letter is written.

It is all very fine that this should be true, and, as we said before, this reason in itself should be all compelling in the adoption of fine bond paper for stationery. But there is another aspect of this problem, the psychological effect on the writer of the letter, which is the most important.

We are told that the late Lord Bulwer Lytton did all of his literary work when attired in evening clothes. He could write better then! After a hard all night's session of conferences and work on the finances of the new republic, Alexander Hamilton was wont to say that all he required to make him ready for another day's work was a bath and a complete change of clothes from head to toe.

Editorial modesty, if nothing else, would forbid the writer placing himself in a class with the above mentioned notables, but descending from the sublime to the ridiculous, so to speak, he can not refrain from mentioning that when he sits down to edit this little magazine, he has discovered that he can work better if he is all dressed up with a shave and everything, and with his desk presenting an orderly array of pencils, papers, etc.

A similar mission, we have found, is fulfilled by the use of fine bond paper. We have long made it a hobby to examine this relationship between the letters that look important and the letters that are important. We would suggest that every manufacturing stationer make this comparison for himself and we know he will discover this fundamental truth.

There is more tone, more dignity, and more weight nine times out of ten to the letter written on fine bond paper than on cheap shoddy paper. Even the stenographer tries a little harder to avoid the mistakes that can spoil the effect the writer is striving to create.

And there is a perfectly human explanation to all this psychological stuff. And it is that in the long run we either consciously or unconsciously tend to become what we seem to be.—*Wroe's Writings.*

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"Mail-Sales"

From this line on the envelope, "Miss Stenographer — will you please see that the right man gets this? Thank you," clear through the magazine itself, *Mail-Sales*, a new house-organ in the field of printers' publicity, is marked by originality. Originality is by no means the magazine's only redeeming feature, but it does much toward making the publication both interesting and attractive.

Mail-Sales, the first number of which came out in June, is styled a pocket magazine of direct mail advertising for advertisers, sales promotion men and purchasers of printing. It is issued by the Multi-Service Press, New York city, a complete direct by mail service. R. W. Lockwood, president of the concern, tells in the magazine of the rather unusual plan which will be followed in future issues of the publication:

"The frank purpose of *Mail-Sales* is to sell the Multi-Service organization to the men and women on the advertising 'firing line.' The cost of publishing *Mail-Sales* will therefore be paid by Multi-Service, instead of asking you so much per copy.

"The news columns of *Mail-Sales* will contain strictly news and bits of information coming to us — no 'press agent' matter. All advertisements will be properly labeled, although I hope and believe that you will find these advertisements of use and profit also."

Few, if any, house-organs coming from the printing industry have followed such restrictions as these on self advertising, but there seems to be no good reason why a house-organ should not be edited along these lines and still be entirely successful as a publicity and advertising medium. *Mail-Sales* also hopes to be of real value to its readers in giving discussions and information desired and needed on advertising and printing. Contributions and experiences are requested by the editor. The initial number contains some good short articles.

One very noticeable thing about *Mail-Sales* is that there is no waste space. The typographical makeup of the magazine is not all that might be desired, and the result is a rather for-

bidding appearance, but one not altogether unattractive. One fault that seems to detract is an over use of heavy border.

Mail-Sales is a worthy addition to the list of printers' house-organs, and for it much success is predicted. It will be published monthly, and colorwork will be added later, according to the announcement of the editor.

Folders

Two of the most attractive folders we have seen for some time in the printers' publicity matter coming to this department were received last month, one from the United States Printing Company, Cincinnati, Baltimore and Brooklyn, the other from the York Printing Company, York, Pennsylvania.

The first, a small, four page piece, bears the title "A Bit of Lifelong Artistry," and is a strong appeal made by the United States Printing Company for color printing. The front cover carries a splendid illustration in colors of a platemaker at work (Fig. 1). Using the platemaker as a type of workman found in the plant, the folder says regarding this kind of craftsmen:

"Head bent, eye fixed, sure handed and nimble fingered, the platemaker gives of himself with his skill and his interest. That metal medium under his scrutiny becomes a thing of life, power, usefulness. He tools it until, in his judgment, it is all that it ought to be. He relinquishes it at the right time, knowing just when to stop."

"An Illustrated Tale" is the title of the other folder. The design of the front cover is shown in Fig. 2. Within there is a spread showing a number of simple decorative illustrations printed in colors from zinc etchings. Two pages are devoted to a well written tale in chapter form, illustrated with small sketches, pointing the moral of good printing and the use of pictures in printed matter. Both folders fall in the class of publicity work which will get attention and no doubt win business. Unfortunately, the reproduction on this page does not do justice to this handsome folder. The border is not one solid color as the halftone shows, but consists of a red design on a black background.



A Bit
of Lifelong Artistry

FIG. 1.

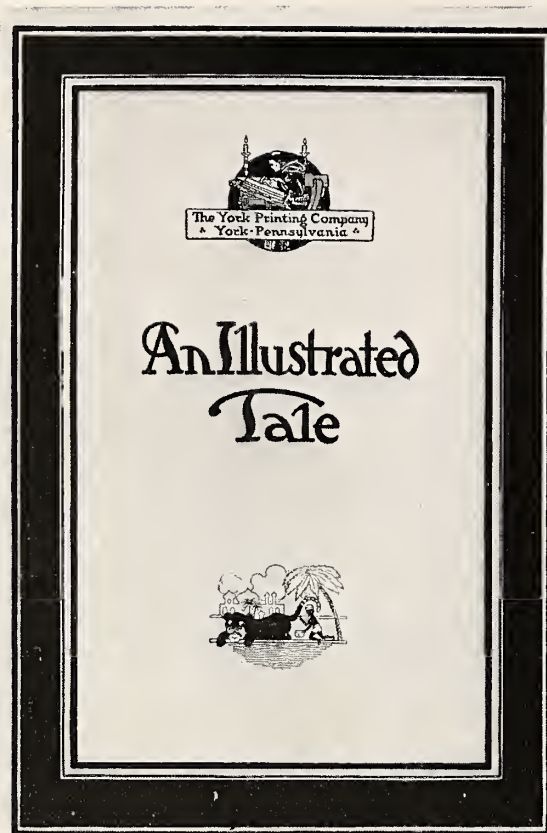


FIG. 2.

"Sales Stimulating Stationery"

There is an interesting story of progress in what has been done recently in this particular line of printing by the Monroe Printing Company, Huntsville, Alabama, letterhead specialists. About five years ago the company planned a campaign for the conversion of business letterheads into selling and advertising mediums. It had in mind poster letterheads to be printed in colors from designs originated in its own art department, the product to be called, "Sales Stimulating Stationery."

We reproduce here (Fig. 3) a few samples of Monroe Printing Company letterheads as excellent proof of why and to what extent it has succeeded in this specialized field of endeavor. They are fine, artistic specimens of appropriate advertising letterheads, the kind that make each and every letter sent out by a firm an effective sales force. Today the Monroe Printing Company is supplying stationery of this sort to customers in practically every State in the Union and in many foreign countries.

The Monroe Printing Company's complete letterhead service has been established and a big demand created, wholly by the character and quality of the work produced and through direct advertising sent out to actual buyers. One of its recent pieces of direct advertising literature is a booklet entitled, "Sales Stimulating Stationery," written by the expert, Louis Victor Eytinge. Besides the excellent article dealing with the value of the right kind of letterheads, it contains several good specimens of the plant's product. The cover of the booklet is hand lettered, including the name of the firm to which each copy is sent. Another booklet contains a group of testimonial letters from customers.

The Monroe company is to be congratulated upon the success it has had in developing this field of business, upon the excellence of its letterheads and upon the results that it has obtained from intelligent use of direct advertising.

"The Gospel of Grit"

Now and then we find printers who are making good use of their local newspapers in advertising, but these printers constitute a hopeless minority. The large majority of printers are missing a fine opportunity for supplemental advertising when they neglect the newspaper as a medium.

The Evans-Winter-Hebb Company, Detroit, Michigan, is one concern that has been using a series of newspaper advertisements which has doubtless brought it good results. Under the title, "The Gospel of Grit," the company has issued a booklet containing reduced reprints of these three column advertisements. The front cover of the booklet is reproduced here (Fig. 4). The advertisements deal most intelligently with today's business conditions, the necessity for courage, grit and fighting spirit, and the elements for success that are needed in solving the current business problems. They make up that class of constructive advertising that is sorely needed in times of business stress, and reflect to the credit of the firm that has the interest, judgment and foresight to run them.

The Evans-Winter-Hebb Company certainly came in for its full share of returns from the series. Woven into them is found most persuading arguments for the use of printing — direct mail advertising, especially campaigns prepared wholly for the purpose of starting inquiries.



TROY, NEW YORK



FIG. 3.

In addition to the reprinted advertisements the booklet tells of the Evans-Winter-Hebb complete printing and advertising service. The advertisements themselves are exceptionally well written, and the messages are displayed in a conservative, dignified way.

"Eight Bells"

A simple, attractive house-organ, *Eight Bells*, the product of the Superior Typesetting Company, of Chicago, made its

Fig. 5 shows the front cover of the magazine. It is printed in green. No cover stock is used.

"Life's Lexicon"

" . . . Our endeavor is, when advertising, to convey in our publicity matter not only the message which we wish to give, but also to embody in each piece of printing that high touch of 'Printing Art' which is so often sadly lacking.

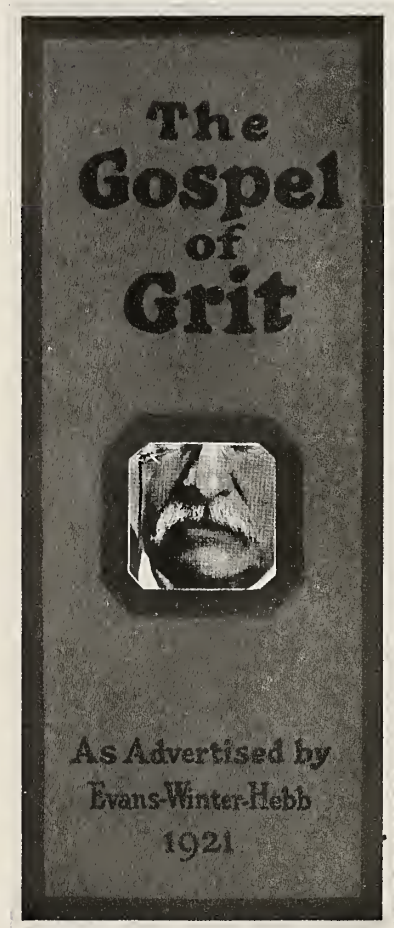


FIG. 4.

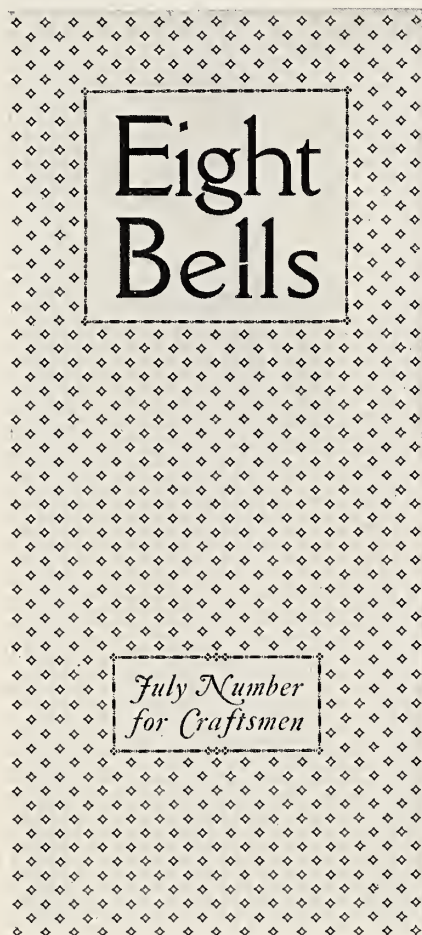


FIG. 5.

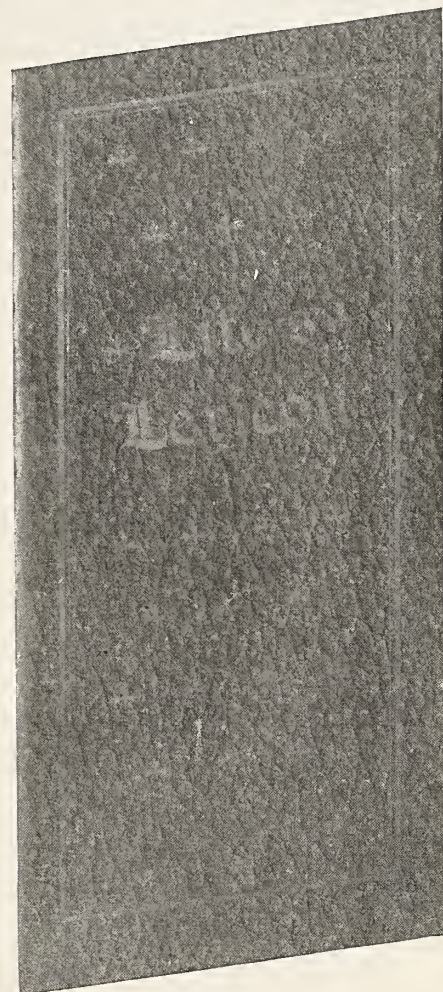


FIG. 6.

bow in July. The initial number was designated the Craftsmen Special and much space was devoted to the plans and program for the Graphic Arts Exposition held in Chicago July 23 to 30. The interest displayed by the Superior company in the exposition, and the aid given toward making it a success by generous publicity matter through *Eight Bells*, are particularly commendable.

The eight pages of *Eight Bells* contain many brief articles of real worth on matters pertaining to printing. The inside cover pages are devoted to small advertisements of printing accessories. As to the contents of the little magazine, the editor says: "Some of the articles were contributed, others written by the printer's devil and the remainder were just naturally pinched. [We notice, however, that credit is always given.] Advertising rates: Two pigs of metal per insertion."

The first number is printed in pica Caslon with one line headings in italics, and the effect is quite pleasing. One intention set forth in *Eight Bells* we hope will be disregarded. The magazine states: "Published occasionally when time permits." As good a publicity medium as *Eight Bells* promises to become, we believe it will be of far greater benefit to the Superior company to maintain a fixed publication date so that its readers may look forward to receiving it regularly.

"It is also our endeavor to send forth a message the value of which can not be estimated in money, but the influence of which we sincerely hope will go on to the end of time."

The foregoing principles, upon which Lionel Ward & Co., Limited, Vancouver, B. C., base their direct advertising are worthy of study. They recall to the mind that the best and therefore the most effective advertising is not always that which produces its full quota of sales and there ends its usefulness. There is the other kind, as pointed out by the Vancouver firm, which is more far reaching and more lasting in its results the kind that stamps the class and character of the advertiser and the quality of his product on the printing buying public.

Recently Lionel Ward & Co. changed the firm name. To acquaint the public with the fact a booklet was issued bearing the title, "Life's Lexicon" (see Fig. 6). Contained therein were two excellent messages in original verse, the simple announcement of the change in name, while given good display, being incidental. Simplicity, sometimes the greatest factor in producing fine printing, characterizes the booklet. It is a fine example of the printer's art, mechanically and in every other way. It fully justifies the interest it aroused among those who received it, and also the congratulations it brought to the firm.

THE RELATION OF THE BUREAU OF STANDARDS TO THE PRINTING INDUSTRY*

BY DR. WILLIAM BLUMM



THE Department of Commerce is striving in every possible way to help industry to help itself—in other words, to do for industry those things which can not be done efficiently by the industries. Foremost among such efforts is the application of scientific research, such as is being carried out at the Bureau of Standards and other Government laboratories. Herbert Hoover, the Secretary of Commerce, in a recent address to a real estate association, pointed out the advantages of organized research in words which apply with almost equal force to the printing industry and to many others: "As in the case of agriculture, where the units of production are too small to maintain private information services and experimental activities, and yet where the production of each unit may be vitally affected by the knowledge of improved methods, so in the case of construction, the thousands of units of the building industry have for years asked for current information, scientific research, and coöperation through the Government. Such information, if generally used, should not only decrease the cost of erecting buildings, but should eliminate waste due to irregularities in operation and due to inefficient methods of distribution, and will greatly lower the cost of building to all concerned. These are functions of Government of the finest order—those which march through education and coöperation of our people."

As the name implies, the primary function of the Bureau of Standards is the establishment and maintenance of standards such as those of length, volume, weight, temperature, electrical units, etc. In addition, it has been called upon both by the Government departments and by the industries to conduct investigations upon a great variety of materials and upon the processes for making or using them. The results of these researches, many of which are enumerated in the Annual Report of the Director of the Bureau of Standards, have in general been made available to the public in the form of printed publications which can be secured upon request addressed to the Bureau of Standards.

The three principal activities of immediate interest to the printing industry are the studies of paper, ink and electrotyping. The occasion for these studies has been the needs of government establishments, especially of the Government Printing Office and the Bureau of Engraving and Printing.

The paper laboratory has done a large amount of paper testing, which has involved physical, chemical and microscopic examination. Through such tests it has assisted in insuring the quality of the paper used, and has also aided in the development of specifications and methods of testing. These are summarized in Bureau of Standards Circular 107, "The Testing of Paper."

In addition to extensive paper testing equipment, located in constant humidity rooms, the bureau has a complete experimental paper mill in which it is possible to study the application of new materials, the development of special papers for particular purposes, and the effect of the operating conditions upon the quality of the paper produced. To make such work of the greatest value the bureau desires the coöperation of the paper and the printing industries.

Several years ago the bureau made an extensive investigation of printing inks, and coöperated with the Government Printing Office in the testing and specifications of its inks. This investigation showed that there was, at that time, no close

connection between the price and the quality of printing inks. The information gained has been incorporated into Bureau of Standards Circular No. 53, "The Composition, Properties and Testing of Printing Inks." Detailed methods of analysis were published in B. S. Technologic Paper No. 39.

About eight years ago, at the request of the Government Printing Office, the bureau undertook a study of the operation of electrotyping baths. The first experiments were conducted with the regular copper baths at the Government Printing Office, and later, through the coöperation of the International Association of Electrotypers, a more extended research was carried on at the Royal Electrotypes Company, of Philadelphia. The results of these studies were published in B. S. Circular No. 52, "The Regulation of Electrotyping Solutions," and have served to emphasize the fact that electrotypes of uniform quality can be produced only when uniform operating conditions are maintained. In connection with studies on nickel plating, a few experiments have been conducted upon nickel electrotyping but no definite conclusions have yet been reached.

Within the past two years the Bureau of Standards was requested by the Bureau of Engraving and Printing to assist in the design, installation and operation of a plant for the electrolytic reproduction of engraved plates. This plant has now been in successful operation for over a year, and the plates thus produced have yielded impressions of a quality fully equal to those from the steel plates.

The electrolytic plates have a printing surface of nickel, and the body of the plate, which is 0.25 inch thick, consists of alternate layers of copper and nickel. The use of these layers was first suggested and tried by George W. Rose, Jr., Chief of the Engraving Division of the Bureau of Engraving and Printing, and has been patented by him. It was found that the layers of nickel make the plate much stronger, so that it does not bend in use as does a plate of pure copper when used for plate printing. Investigation has shown that this effect of the nickel is due to its influence upon the structure and strength of the copper, and not simply to a reinforcing effect of the nickel.

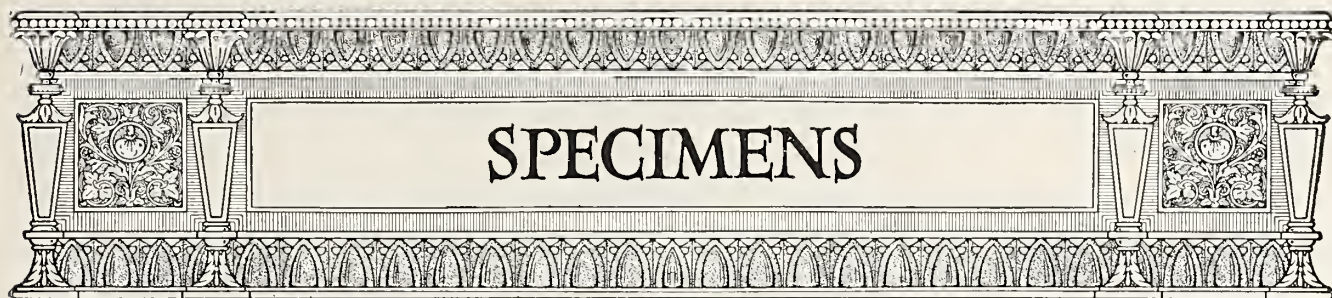
In reproducing a steel plate, a negative or "alto" is first produced by electrodeposition, and this serves as the form or mold upon which to deposit the actual printing plate or "basso," which is a reproduction of the original. About 40,000 impressions are secured from these plates, but it is believed this service can be increased by improvements in the process and by increased familiarity with the use of such plates.

The above examples serve simply to illustrate and emphasize the possibilities for research upon the many problems of the printing industry. All of the subjects mentioned are in need of further study and many others, such as photoengraving, type metals, roller compositions, etc., present interesting fields. The Printing House Craftsmen may well foster and encourage the application of science by coöperating wherever possible with those engaged in such research, or who might be induced to engage in it. Coöperation is vital to the success of such work; neither the scientist nor the printer can solve such problems alone. Together they can accomplish what is now considered to be impossible.

ESSENTIALS OF DIRECT ADVERTISING

Just at this time when direct advertising is being so greatly employed, it is well to bear in mind the three general prerequisites of successful effort: (1) Well thought out *plan* of action based on an analysis of conditions presented by each individual case. (2) Correct *mailing list* consisting not only of live names and accurate addresses, but also of names likely to be the most productive. (3) *Quality* of the advertising, its copy and design, its physical appearance.—*The Three Circles.*

*Abstract of address by Dr. William Blumm delivered at the convention of the International Association of Printing House Craftsmen, Chicago, July 26, 1921.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

H. G. DWINNEL, Hamilton, Ohio.—The folder, "The Garden of Love," while featuring rulework quite more than we like, is, nevertheless, a very pleasing specimen.

MELTON PRINTING COMPANY, Dallas, Texas.—Your folder, "I am Going to Serve You Better," is interesting in layout, and the color combination

the type matter. Office forms in Cloister are very satisfactory. Brown ink on buff stock is always pleasing.

YALE UNIVERSITY PRESS, New Haven, Connecticut.—Specimens are excellent. Neat and refined typography in Caslon, admirably printed on good quality of paper stocks, results in forms that de-

however. Margins should increase in width from back to bottom via top and front. *The Right Angle* is an attractive school paper. Presswork is good on all the specimens.

THE COMMERCIAL PRESS, Cumberland, Maryland.—Specimens are excellent, and the wide variety of forms done in the one face, Caslon,



Interesting and decidedly striking blotter by the Superior Typesetting Company, Chicago, Illinois. The type matter, except for the short "and," in the panel, was printed in deep brown. The ampersand, the dot inside the "Q" in Quality and the letters of the initials forming the words Mono and Lino were in light, bright blue, while the border units of the background and the decorative initial blocks were in light brown.

—gray and yellow, with a light blue tint block under the illustration of the title page—is unusual, soft and pleasing.

E. D. FOWLER, Durham, North Carolina.—Your work continues excellent, exceptionally attractive results being obtained at a minimum of expense through simplicity of design.

F. H. LINCOLN, Walton, New York.—Specimens are uniformly excellent, a tribute to your talent and good judgment in display, in arrangement and in the selection of types and colors.

MORRIS REISS PRESS, New York city.—Samples of your work, as usual, are excellent. The copy of your blotters is interesting and refreshing, and ought to prove productive of business.

JOHN MURRAY, Los Angeles, California.—The various treatments given the "Printing Teachers' Creed" are interesting. All the work is designed in good taste. We have no fault to find with any except those forms in which the bold romans are used, which are rather undignified and inappropriate on titles.

CECIL C. FARRAR, Portland, Maine.—"Vocational Teachers Conference" is dignified and pleasing. The other specimens are neat and thoroughly satisfactory for the purposes intended to be served. Century, while not the best job face, appears very good indeed on the program titles, thanks to the simplicity of their arrangement.

S. H. PRINTING COMPANY, New York city.—The blotter, "Knowledge Is Necessary," is neat and at the same time effective, thanks to good display and clever use of white space. The one entitled "Get in the Swim" features rulework too much, and the intricacy of the design detracts from

light the eye. The outstanding characteristic is quite properly dignity, but that quality is secured without the least severity. All the work is attractive.

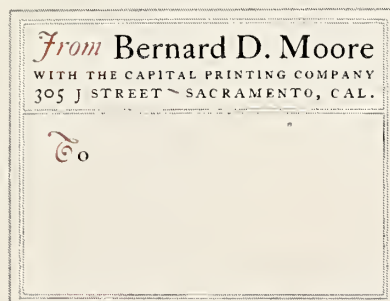
THE ROCHESTER SHOP SCHOOL, Rochester, New York.—Specimens are all very neat, and the folder program for the "Annual Outing" is decidedly interesting and attractive. The prospectus for the day classes at the school is pleasing throughout, especially in so far as typography and design are concerned. The margins are too nearly equal,

demonstrates the versatility of that excellent face and shows that it is essential equipment to the printer who expects to do a fine grade of work at a minimum of time and with a minimum investment. The typography—and the presswork, for that matter—could not be improved upon.

SIMPSON & WILLIAMS, Christchurch, New Zealand.—The booklet, "Scientific Methods Adopted to Reduce Printing Costs," issued on the installation of the intertype machine in your plant—and which was composed entirely on the machine and from material cast on the machine—is excellent with the exception of one feature. The condensed capitals used for the main display on the cover do not fit in with the shape of the page and a lack of harmony is there apparent.

TRIUMPH PRINTING COMPANY, Kansas City, Mo.—Specimens are of uniformly high quality. You obtain better results with the Parsons series than ninety per cent of the printers who use it. However, we can not reconcile ourselves to the use of caps alone, as some of the characters in the cap font are by far too fancy to appear in the middle of a word. The "N," designed like the lower case character, only larger, looks particularly bad. The little folders for Emery, Bird, Thayer and Wolfman's are interesting and attractive. Presswork and colors are excellent and in good taste.

WILLIAM H. BUIST, Odebolt, Iowa.—Specimens sent in by you are satisfactory in design and display. They are away above the average for such work, mainly small commercial forms and programs in one color. Programs are particularly neat. *The Chronicle* is a mighty fine paper, the outstanding good feature being the presswork,

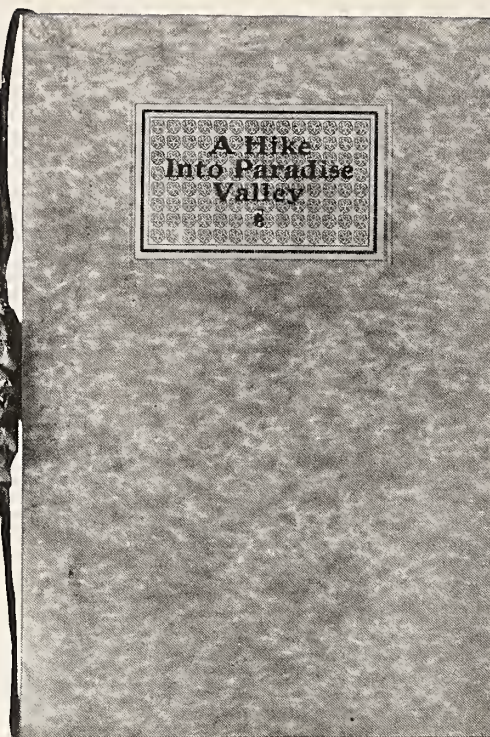


A beautiful package label by Bernard D. Moore of Sacramento, California. The pleasing type design is accentuated by a delightful color treatment, the type matter except for the word "From" and the "T" in "To," which were printed in red orange, being in black. The rule border was printed in a rich light blue. Ind'a tint stock was used.

which is clean and uniform. Advertisements are exceptionally well arranged and displayed, and they gain materially in effectiveness by the simplicity of their arrangement, which, with the legible types that have been used, makes them easy to read and comprehend.

E. SCHUBERT, Detroit, Michigan.—The genealogy of the Adams family is a most attractive piece of type composition and the resetting of the announcement of the Pilgrim Tercentenary, the original of which was done for the New York, New Haven & Hartford railroad, is a vast improvement over the original, which was crude and commonplace like an ordinary dodger. The room card for The Islington is also attractively arranged. The decorative features give the card the required prominence and make it ornamental. We like the program for the dedicatory exercises of the Detroit Public Library very much indeed. Your work with Caslon is refined, dignified and also artistic, thoroughly up to the standard of the best work done by the leading users of that popular type face.

FLITCRAFT BROTHERS, Oak Park, Illinois.—Specimens are generally of very good quality, many of them being excellent. The best work is that done in one series, as we note your trouble is quite generally caused by the association of type faces that do not harmonize. Doubtless the example best suited to bringing out this point is the poorest one in the collection, the ticket for the theater party of the Philanthropy Committee of the Longfellow Woman's Club. Note the disagreeable effect of the extended Copperplate Gothic and the Caslon text. The former is an extended block letter, sans serifs, crude and with nothing of a decorative nature in its design. The latter is the most decorative of all letter styles. The letters are so widely at variance that the combined effect on the eye is bad, as, we believe, you will agree if you will look at it a moment and then at some specimen of a similar nature in which only one style of type is used. The crowding also detracts measurably from the ticket's appearance, creating the effect of a jumble. Considering the fact that it was produced in twenty-four hours, the booklet program for the Neighborhood Civic Club of Oak Park is a highly creditable piece of work, as, indeed, it would be if it had gone through the shop with less haste. The blotter, "Around in a Circle," does not look as interesting as it is. In the first



It has been some time since an example of Arthur C. Gruver's work has been shown, and as the department would not be the same without some of it once in awhile we are showing above the cover of one of the handsomest pieces of work that capable typographer has ever turned out. The booklet is a memorial of a trip into the mountains made by Mr. Gruver and a party of friends and is illustrated by actual photographs, and excellent ones, tipped onto the pages of the booklet. The title label is printed in yellow and black, for the type, on buff colored stock, the label being tipped inside a blind stamped panel on the gray Sunburst stock used for the cover. The booklet is tied with a brown colored grass substance to which is attached a genuine pine cone, presumably gathered on the trip.

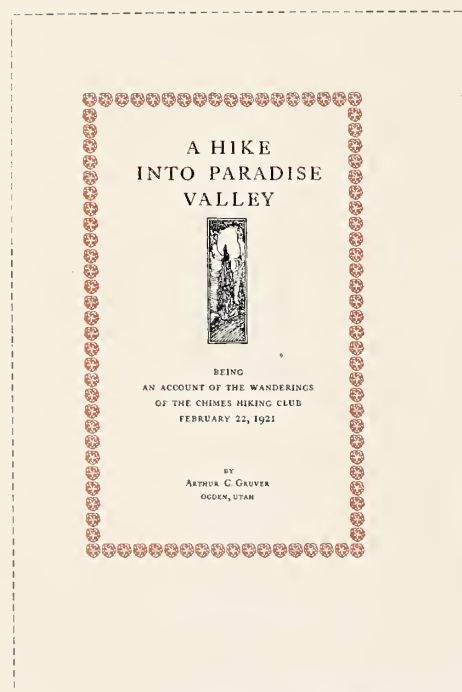
place, the heading in condensed block letter such as is used for news headings in papers is displeasing and inartistic and does not do credit to a composition of this sort. The type matter looks hard

to read, which effect could have been at least partly overcome by the use of larger type for the body, which would mean the border would have to be eliminated. Space would have been saved, and decorative value added, if the color had been used for printing a twelve point rule border at the edges of the blotter, "bled." The heading should have been set in roman. The hand lettered letterhead by Edgar S. Yates is attractive. The words "Producers of Differently Better Printing" might well have been slightly larger, without being underscored with red lines. These red underscoring lines make the group appear confusing.

S. S. ORT, Springfield, Ohio.—A great contrast of good and bad is afforded by the specimens in the collection sent us. The specimens on which you have used the beautiful Cloister face are almost uniformly excellent. The folders, "Sending a Boy to Mill" and "When You Talk at Him," for your employer, The C. M. Bennett Printing Company, are representative of the finest craftsmanship. The booklet for The Merchants and Mechanics Savings and Loan Association is in the same class, although the halftone of the organization's building on page 5 is rather too large for the page and the margins are a little too scanty throughout. To pass from these worthy examples to the letterhead for Lessing Knights of Pythias lodge is a shock when one realizes that they were done by the same man, presumably so since all were in the same collection. There are several others, too, in which inharmonious types are associated as in the lodge letterhead. If different styles of type are to be used in the same design, by all means use

faces of the same shape, also faces that are not so utterly different in design as Engravers Old English and extended Copperplate Gothic. It is like trying to mix oil and water to endeavor to do good work with two type faces such as these; also a comparison of this work with that done in Cloister demonstrates what a thoroughly beautiful face the Cloister is. On the title page of the booklet, "The Wittenberg Bulletin," the subtitle, "A School With an Ideal," does not harmonize with the title, and the fact that the subtitle is set flush to the left and the remainder of the page is centered gives a badly balanced effect. The uneven distribution of white space, which is likewise not balanced, throughout the page also contributes to a very bad effect. The cut, being heavier than the type, should, we think, be placed higher on the page.

From the South Australian Printers' Trade School, Adelaide, we have received a prospectus of student's work entitled "Our First Effort," which is decidedly praiseworthy. Many of the specimens, below each of which the name of the student designer appears, could be improved, yet there are an equal number that are satisfactory in all respects. The cover is pleasing, helped materially by the pleasing color treatment, a soft dark blue and a light blue tint on blue cover stock. Printed in stronger colors, the heavy unit border would stand out too prominently and the effect would be crude, we believe. For the sake of proportion, merely, the ornament beneath the title could be larger to advantage—in fact, if the ornament were larger and the border not so wide the effect would be better even as printed. The type of the subtitle is too small. The title page proper, by G. D. Lindholm, is a beautiful piece of type composition, and the printing, in a very light blue tint in the inner panel, dark blue for the type and rules, and soft orange for the ornament and inside a pair of the rules of the border, is excellent. The "Foreword" page is not at all good. Ornament entirely overshadows the type; it seems to have been the first consideration. The typography in italic is not so legible as roman would be, and in connection with the prominent border and the ornaments makes a very uninviting page. In the *Register* advertisement competition we can not understand why the page by Mr. Lindholm should have won in preference to the page by Mr. Barratt, as the latter, if not quite so striking at first glance, is far more inviting and equally legible, even though the text is in smaller type than in the other advertisement. A larger size of type is not an advantage,



Title page of the Gruver booklet, printed in light brown and black on buff colored stock, antique finish.



A Hike Into Paradise Valley

THE dream of comradeship, work, play and high endeavor, rightly fused has been the dream of many philosophers. Society has passed through but several stages: First, the Savage; next, the Nomadic; third, the Agricultural; fourth, the Commercial or Competitive, and we are now entering the suburbs of the Co-operative.

And so the twenty-second day of February, 1921, will be remembered by a group of craftsmen in Ogden, Utah, as other than the birthday of "The Father of our Country," as a time when the privilege was extended to them to view the superb wonders of nature in a manner not soon to be forgotten. It was on this day that the Chimes Hiking Club

Here we have the attractive initial page of text in the Gruver booklet, the cover of which is shown above.

in so far as legibility is concerned, if it is so closely associated with decorative features of equal or greater prominence that the effect of size is overcome. The part played by white space seems to have been entirely overlooked by the judges when

the rather strong olive overshadow and detract somewhat from the type matter. Parsons, while a very good and attractive face when properly used, is not suited to all capital setting, as on the display of the card which bears the title, "Stand by the

A. H. KEYES, Bayard, Nebraska.—The letterhead for the Bayard Lions Club is unusually attractive. The emblem harmonizes with the type used and the deep brown gives a rich effect, which is aided by the type and ornament. The arrangement

Infinite riches in a little room.

—Christopher Marlowe

Elaborateness in a piece of printed matter rarely equals a simple treatment richly done.



THE EDDY PRESS CORPORATION
PITTSBURGH, PA.

One of a series of blotters by The Eddy Press Corporation, Pittsburgh, featuring the corporation's building. The series was identical in general, changes being in the copy matter and the tints used for the background on the blotter and the vines clinging to the side of the building.

they awarded first place to Mr. Lindholm's design. Mr. Barratt, the designer of the advertisement of our choice, is also the designer of the "Foreword" page, which we do not consider good, whereas Mr. Lindholm, as stated, designed the attractive title page. Of the *Register* title pages we have no serious quarrel with the judges, as the designs of both Mr. Radoslovitch and Mr. Taylor are excellent, although we consider the design of the former somewhat more stylish, due to better choice of type face, and the design of the latter somewhat better in unity. The design of Mr. Edge, who won the prize, inasmuch as both the aforementioned gentlemen had won awards in other sections, is of about the same quality as the others. Presswork is good throughout the book and in that respect superior to the composition, which as stated, is inconsistent.

THE SANFORD PRESS, Faribault, Minnesota.—The booklet announcing the incorporation of your organization is one of the most attractive we have received this month. Typography, paper and presswork are of consistent excellence. Another handsome specimen is the program for the production of "His Excellency the Governor." On your letterhead the effect of the line printed in red, underscored with parallel rules in the strong, deep green used for the bulk of the design, is confusing. The fact that the line printed in red is far weaker in tone than the line above it, which is printed in the stronger color, makes a contrast of values too great for pleasing results. Lines of type to be printed in a color that is relatively weak in tone should be set in proportionately bolder type, so as to equalize the values in the printed piece. The design of the letterhead, however, is good.

THE GRAPHIC ARTS PRESS, Hartford, Connecticut.—Specimens in good old Caslon are delightful, the card "A Touch of Distinction," being particularly attractive. The business card, for the *Press* is likewise excellent, but would be better, we think, if the olive used for the decorative color were a little lighter, as the heavy rules and the oval background for the monogram in

Pump, Boys." The resettings of commercial forms, with all of which the original designs were sent, are manifest and great improvements.

of the letterhead for the *Transcript* seems forced. The lines do not appear to fall naturally into their places, which is often the case when a squared design is attempted with lines unsuited to that style of arrangement. The lines in red, on account of their small size, appear very weak in the orange used for printing them. In reality, from the standpoint of appearance, at least, the lines selected for color treatment should be the boldest in the design, as well as the largest. However, there is emphasis value in color, so a sacrifice of beauty in effect is often made in the interest of display effectiveness. However, the compromises that must on occasions be made will be better if the fact is kept in mind that while the change to color gives emphasis, the change to any color from black — and to warm colors, particularly — means a weakening of tone or carrying power, which, of course, has its effect on emphasis. It is too bad that a type face that is so unique and so desirable on occasions as Parsons should often be so unintelligently used as to make it appear bad. Parsons is not designed for mass typography or crowded display, and it is not at all suited to all capital composition. The capitals are too informal and too decorative to be used that way. A line of Parsons caps looks ugly and is hard to read.

H. M. PARKER, New York city.

—The June blotter of the C. Wolber Company is a beauty. Appropriate to the month of roses, the treatment is featured by a large conventionalized rose illustration, printed in soft red with soft green leaves, while the treatment as a whole is rather floriated without being crudely so. Our choice is the printing on white stock. The booklet, "Sending a Boy to Mill," the copy for which seems to be syndicated, as we have received several pieces of printers' advertising with this copy recently, is excellent. The cover, in red and two browns, light and dark, on brown Sunburst stock, is rich and pleasing. Brown is the color of richness, more so than purple, we think, even though that is contrary to the conventional idea.

THE EVENING and the MORNING



MAN foretells the future by the past. We translate occurrence and probability in terms of our daily life.

¶ The evening and the morning were the first day. The darkest hours always prelude the dawn. In anticipating a morning's promise we may rise before daybreak, but that only means we're well on our way before the sluggard who waits for the sun full in his face.

¶ The Business Night is passing. Possibly some Chanticleers of Prosperity have crowed too soon but the east is graying and men with work to do are rousing.

¶ Our business is with people who have work to do. You may be one of them. If so we'd be glad to start now — before morning breaks.

Associated Artists of Philadelphia

We wonder whether the reproduction above shown will do partial justice to the original broadside from which it is made. The reverse plate was printed in a medium gray while spots in the illustration of the crowing rooster and the copyright notice were in red. In any event, excellent typography will be illustrated and an idea will be given on how to get away from the beaten path on occasions.


ARNOLD PRINTING COMPANY, Jacksonville, Florida.—Our compliments on the excellence of the high school year book, the *Oracle*, which, as you state, is a little different from the ordinary, and quite a lot better, too. The cover on the beautiful

are utterly unlike and so do not look well in the same composition.


THE LEADER PRINTING COMPANY, Regina, Saskatchewan.—There are too many capitals in the large broadside for the Farmer Jones Convertible

tained had green cover stock been used. The tone of the process illustration is rather warm and the effect of warmth is increased by the use of the light brown cover stock. The green cover stock suggested would have set off the illustration

Put some Pep into your Envelope Enclosures \ Correct Typography will Liven 'Em Up



MUSIC washes
away from the
soul the dust of
every-day life.
MOZART
▼
The HAVANOLA
Phonograph



The HAVANOLA
THE wonderful
entertainer that
will bring you hours of
joy and amusement as
well as cause your hos-
pitality to be more keen-
ly appreciated.
T. H. DEPEW
PHONOGRAPH COMPANY
214 Tuscarawas Street, West
CANTON, OHIO

The inside spread, pages eight and nine, of the house-organ of the Service Printing Company, Canton, Ohio, illustrating not only creditable typography and design but the idea of showing samples of the printer's work in his shop paper. The colors in the original were green and black on dull coated India tint stock.

Velumet stock, which has a grain effect similar to leather, is remarkably good. The design, composed of a blind embossed border, the simple word "Oracle" at the top and an illustration of a tiger's head, printed in natural colors and embossed below the name, is striking and pleasing at the same time. Typography is excellent throughout, and the presswork is of the best quality.

SOMERSET HIGH SCHOOL, Somerset, Kentucky.—Your annual, *The Idea*, is remarkably good, especially in so far as the text pages are concerned. The interesting page arrangements, enlivened by good color use, are refreshing. Presswork is very good indeed, an unusual quality in work coming from a school print shop, and especially a high school plant. The advertisements are the weak point. They are set in overlarge and overbold types practically throughout, and the fact that they are crowded increases the bad effect. Had one style of type been used consistently for the display, had fewer lines been emphasized and had white space been allowed to play its part, then the advertising pages would have matched the excellence of the book in other respects.

A HANDSOME booklet describing a variety of uses for Cheney silks, and designed to build prestige for that famous brand, has been received from the advertising department of the manufacturers, Cheney Brothers, New York city. From start to finish, and in every respect in keeping with the standing of its publishers and the nature of the article, fine silk, the book is a remarkably fine one.


The Gallup Herald, Gallup, New Mexico.—With all due respect to the excellence of the presswork and exceptional results with the Virkotype process, the invoice strikes us as displeasing. The type is too large by far; it makes the design look crude. There is also too much on the sheet, the large illustration of the eagle and shield, a modification of the U. S. A. emblem, over which the items of the invoice are to be typewritten, helps to clutter up the already confusing design. The type faces

Mulcher, Packer and Harrow. They are frightening to the reader, because of the difficulty in reading them, and they do not look well either. Presswork is very good. The booklet, "Better Schools," is excellent. A richer effect would have been ob-

to better advantage by contrast, and the effect would not have been so warm. Spacing between words of the text matter is often too wide, due to the fact that it was hurriedly set on the machine.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—In general design, the booklet, "How it is Done," is interesting and attractive. Unfortunately, the presswork is very poor and spacing between words is often too close for comfort. From an advertising standpoint we consider the form weak outside the general impression made, for the reason that you go a long way around to tell your story and because details are featured more than we believe the business man cares for who is desirous of a better grade of composition than the newspapers provide. The fact, too, that you take a left handed slap at the newspapers might not be the best business policy, especially since the typography you sell goes into the papers. It would seem wise to court the favor of the newspapers. As a matter of self protection they must insist that their typography is good, whether it is or not. The "Trade Customs" slip in Bodoni is also attractive.

HUFF PRINTING SHOP, Slidell, Louisiana.—Arrangement and display on the letterheads you have sent us are very satisfactory. The same handling with better type faces would leave little to be desired. The Pencil italic and Copperplate Gothic used on the letterhead for the Louisiana Baptist Convention represent a poor combination of types, as the two styles have nothing whatever in common in design, an essential if two type faces are to be used with good results. Best results are obtained when a form is confined to a single series, as then there is no question of type harmony. Emphasis can be obtained by variation in size of lines, by white space and by the common change from caps to lower case and italic of the same series. It is because of the good harmony between the several letter forms in the Caslon series—and because so much can be done with them without recourse to other series—that it is so desirable. We suggest that you install as soon as possible an equipment of Caslon No. 471.

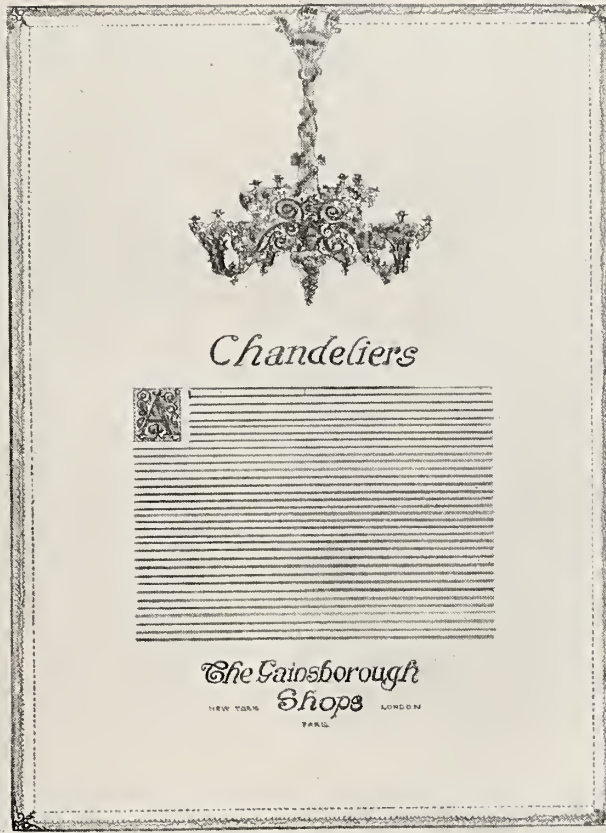
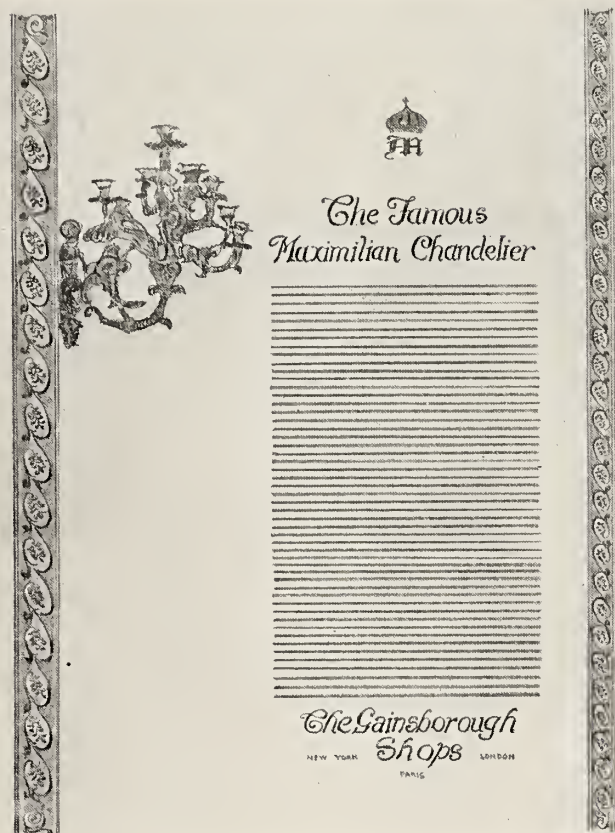


Striking cover of the house-organ of the Service Printing Company, Canton, Ohio. The type, border and illustration were in black, the solid background in bright green and the window in the illustration in deep red.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—Your work is very good indeed. Neat typography supplemented by excellent printing results in a product of exceptionally high quality, of which you are justified in feeling proud. The blind embossed specimens, done by the cardboard method, are also quite interesting, the dies being well executed. Blind embossing may often be used in lieu of a second color, with even better results, certainly with more unusual effects and effects that suggest better quality. We doubt the judgment

"YESTERDAY AND TODAY," is the title of a mighty handsome as well as interesting book issued by the Royal Worcester Corset Company, Worcester, Massachusetts, in commemoration of the sixtieth anniversary of the founding of the business in May, 1861, by David Hale Fanning. As the title implies, the text is a review of "yesterday" and "today" in the corset business. Not only is the company of yesterday contrasted with that of today, but the corsets of yesteryears are compared with those of today, all of which makes

decidedly displeasing, first because of the lack of harmony between the two styles of type used, extended Cheltenham Bold Outline being used for the heading, and script for the body. It would be difficult to find two styles of type so utterly lacking in common characteristics, and when two or more faces are used in a composition they should have some similar features such as shape and character of design. Script is not a good selection for anything save, perhaps, society printing. The blotter for the Annual School Exhibit of the Pub-



Louis A. Lepis is a typographer who has come to the front in New York city in great shape. From an apprentice printer he has become the layout artist of a large advertising agency. The reproductions shown above are of layouts which he recently prepared in connection with the advertising campaign of a manufacturer of chandeliers. One can see at a glance how, rough as they are, the layouts suggest quality and distinction and are appropriate to the nature of the subject as well as being mighty attractive as designs.

of the advertising blotter featured by the statement "We can please all of our customers some of the time and some of our customers all of the time, but we can not please all of our customers all of the time." As you state, it is a physical impossibility to please all customers all the time, but the suggestion given that a prospect may experience difficulty with your service, we think, warrants steering clear of such statements in advertising.

GEORGE W. GRATTAN, Huron, South Dakota.—Most of the specimens you have sent us are excellent. Noteworthy among these is the cover for the program booklet of the Fortnightly Club, printed in gold on blue stock. The line "Eleventh Annual" on the title for the program of the minstrel show is too small, not only because of its importance—which is, of course, not great—but more especially because of its relationship with the other lines of the title. The variation in size is too great for a pleasing appearance. The specimens on buff stock in brown ink are especially pleasing, as that combination always is, it being soft and artistic. The lines of the title on the program of the alumni banquet are too closely spaced, as are also lines of capitals in several more of the forms. The fact that capitals are all full height and have no shoulder or white space at the top, as lower case letters have, makes it necessary to space them farther apart than is the rule with lower case. Condensed bold ad. type does not do justice to program titles, which require greater beauty and more dignity than that style of type provides. All in all, however, the work is high grade and merits praise.

mighty interesting reading. Many halftones are faultlessly printed, and the buff tint backgrounds add richness and beauty to the pages. The cover, featured by an illustration at one side of which a woman of the sixties is shown amid surroundings of the time, and on the other side by a woman presumably on Fifth avenue, New York city, is not only beautiful and appropriate but interesting as well. The book is a credit to the institution and the good will that will be won through its publication—the best of advertising—will be well worth while. Such books as this denote a human organization—the stable, reliable kind that every one likes to do business with.

PAUL C. KNOOP, Junction City, Kansas.—The first fault we notice in your work is the spreading out of lines in display work, which are also often approximately evenly spaced. The most pleasing results are obtained by grouping, by bringing together related lines with a view to variety in size of the groups and variety in spacing. The title page, "Welcome to Spring," carries out this idea quite well with one exception: the central of the three groups should be higher, in fact, it should be rather close to the top group. This is desirable, not only in the interest of variety and proportion in the white space but also in the interest of balance, as the page appears rather bottom heavy as it stands. The title page for the annual banquet of the Student Enterprise Association is one of the class where there is too much spreading of lines and too much uniform spacing. It is neat in all other respects and would be especially attractive with proper attention to spacing and grouping. The subscription slip for the year book is

lic School Print Shop is displeasing and hard on the eyes. The decorative style of type employed, Engravers Old English, is fancy in itself, and yet the designer has woven a fanciful decorative border about it, so that the effect of the whole is like a haze. The content, the message, is all but submerged by the decorative features. Use plain roman letters consistently if you want to attain most satisfactory results. Borders for the various miniature title pages set by students are almost consistently too strong, and, in addition, the use of the extended Cheltenham Bold Outline used for the main display of the title "Famous Poems" is too wide in relation to the shape of the page. The type faces in a job should not only agree with each other in shape but they should agree with the shape of the page. Types of regular shape, like Caslon, can be used satisfactorily on both wide and narrow pages, but extended types can not be acceptably employed on anything except oblong pages, and narrow or condensed types can not be used with good results—at least on title pages and other display work—on any but narrow pages. Pyramidal or triangular ornaments, such as used on the page referred to, should be set close to the matter above, as, when far away, they suggest lack of support and stability. We have endeavored to point out the outstanding faults and have given them so much attention that we do not have space to comment on the many worthy features; these must go unmentioned, because correcting the faults will do you more good. We suggest that you obtain one of the several good books treating on the application of art principles to type display.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Typographical Association has donated £250 to the Miners' Children Fund.

BRITISH paper exports have declined to one-fourth of the prewar figures.

THE Liverpool *Journal of Commerce* has granted a night off per week with pay to all its night workers.

A WRITER in the *Westminster Gazette* eulogizes the printing and style of American made books; yet they are not popular in London, and he asks why.

E. GEORGE ARNOLD, head of the printing house of E. J. Arnold & Sons, at Leeds, has been elected pro-chancellor of the University of Leeds.

A TABLET to the memory of one hundred men connected with newspaper and press advertising who fell in the war was unveiled recently at St. Bride's church, Fleet street, London.

ONE of the trade papers remarks: "In spite of the heart-breaking distress and starvation, money can be found for luxuries, £4,200 being given the other day for a first folio Shakespeare.

ROBERT HILTON, well known in typo-literary circles as an able writer, has retired from the editorial chair of the *Caxton Magazine*. He is in his eighty-third year and looks back upon seventy years of active service.

A NUMBER of men recently got access to the plant of the Dundalk (Ireland) *Examiner* and broke up all the machinery, including a linotype, with a sledge hammer. Cases of type were emptied on the floor and all the electrical fittings were pulled down.

THE British postoffice department has just made a large increase in the postal rates. These are having a deleterious effect on the printing trade. Vigorous complaint is now being made by the printers and their organizations, especially by the post card producers.

THE smallest newspaper in London is called the *News Summary*. It consists of one foolscap sheet and is circulated on bicycles every morning to subscribers only. It consists of an epitome of the world's news, taken from the morning newspapers.

THE London *Sunday Illustrated* was permitted to place an advertisement on this year's census cards, for which it paid £900 per million circulation. As about eleven million cards are required, the expenditure was £9,900 — at normal exchange rates about \$48,000.

THOSE interested in book plates should get acquainted with *The Bookplate Magazine*, which is issued quarterly by the Morland Press, 190 Ebury street, London, S. W. 1. A perusal of the last March issue leads us, because of its excellence, to make this recommendation.

G. BERNARD SHAW has written to the *Observer* a disclaimer of the authorship of a recent publication entitled "Modern Composition," which has been credited to him, and quotations from which have appeared in the American press. It is to be noted that these quotations expressed some very commonsense views on printing.

THE English publishers are worried by postal rates just as are their American confrères. To quote from the *Printers' Register*, "Under the existing postal regulations it costs us less to send a copy of the present Colonial issue of the *Printers' Register* to the ends of the earth than to get it delivered by the postman on the other side of Fleet street."

THE origin of the word "flog," applied to a flexible matrix, is somewhat curious. There is a certain fruit tart, popular on the continent and well known on the menus under

its French name, *flan*. When Bartholomew Dellagana (of London) produced his experimental papier maché sheets their resemblance to this pastry caused him to refer to them as "my *flan*." The French pronunciation of this word was modified by the English accent into "flog," and then an addition was made to the English technical vocabulary.

GERMANY

A PAPER products fair was held in Berlin, August 20 to 23.

A BOOK fair was held in Frankfurt a. M., from September 25 to October 1.

MAY 21 last was the 450th anniversary of the birth of that master of engravers, Albrecht Dürer, who was born at Nuremberg.

THE Felix Böttcher roller casting concern at Leipsic, with branches in Berlin, Munich and Hamburg, claims to have 157 roller casting machines in use.

THE *Typographische Jahrbücher* devoted its June issue entirely to color backgrounds and the materials and technique of their production and application, accompanied by many illustrations and specimens.

THE *Zeitschrift für Deutschlands Buchdrucker* (the organ of the master printers and typefounders), now in its thirty-third year, since July 1 appears twice a week, instead of weekly. It claims a circulation of 11,000.

ALMOST the entire text pages of the May-June issue of the *Archiv für Buchgewerbe* (Leipsic) is devoted to articles by various writers on "*Schrift als Kunstform*" ("Letters as Art-forms"), which are accompanied by numerous illustrations and examples.

ANNOUNCEMENT is made of the death of Baron Bernhard von Tauchnitz, the head of the celebrated Tauchnitz publishing house. He had reached his eightieth year and was the head of this Leipsic concern since the death of his father in 1895. He was the pioneer in Europe in the reproduction of foreign works.

THE German Airplane Association has issued the first "Air Travel Guide." It contains the time tables for the various routes traversed; the rates for passengers, post packages, newspapers, baggage, etc.; also tariff and passport information, as well as the time tables of the various German railways with which connections may be made.

THE Technikum für Buchdrucker, a printing trade school at Leipzig-Reudnitz, has just issued a year book for 1920-21, containing a report of the year's doings and a large array of specimens of work done by the scholars; naturally, the best productions have been selected to make up this remarkably excellent volume. The total number of copies issued was 150, all numbered, of which No. 74 was bestowed upon THE INLAND PRINTER.

ABOUT the middle of June the majority of the printers in Hamburg gave notice to their employers of their intention to quit work, because of the inability of conferees to agree upon an increased bonus to meet the cost of living. The walkout was avoided later by the employers agreeing to a special bonus of 18 marks weekly. This augments the cost of living bonus to 22 marks weekly, an equivalent, at the present exchange rate, of about 33 cents a week.

ON June 26 was held the annual meeting of the Gutenberg Society at Mayence, which was more largely attended than formerly. An increase in membership and a number of presentations to its funds and museum were reported. As a part of the proceedings, Dr. Kautzsch gave a dissertation on "*Die Entstehung der Fraktur*" ("The Evolution of the Gothic Letterforms"), illustrated by stereopticon pictures. This lecture will be published. Recent publications of the Gutenberg Society are "*Ueber das Regensburger Buchgewerbe*" and

"*Was hat Gutenberg erfunden?*" These are presented free to the members. Lately this organization has participated in two exhibitions at Frankfurt a. M., one entitled "*Das Deutsche Buch im 15. Jahrhundert*," the other "*Das schöne Buch im Wechsel der Stilformen*." The Gutenberg Society has — and further solicits — members in all parts of the world.

DENMARK

L. A. WINKEL, a merchant of Copenhagen, has made a contract with the German Rohrstoff-Verband (Reedstuff Association), managed by Erik Rusten, a Norwegian millionaire, to produce paper in Denmark after the German patent obtained by Branco Brothers. Similar plants, it is reported, are being erected in Rumania, Spain and Italy. Holland is said to have paid 2,000,000 guilders for the Dutch rights to this process.

JOERGEN HERTZ, a twenty year old academician, who has just completed his apprenticeship in the Hertz' Printing House at Copenhagen, intends this autumn to make a world tour, including among his inspections also American printing offices. Young Hertz, from all appearances, is a remarkably bright student, a test work for which he received the highest local honor — a bronze medal from the Danish Trade Association — being a translation from English into Russian of an article describing "A Copenhagen Printing House."

FRANCE

THE study of the universal language, Esperanto, is being pushed in Paris, and the Chamber of Commerce has decided, according to a recent report, to introduce the teaching of it into the commercial schools under its jurisdiction.

It is reported that French printing trade workers are forming a *Groupe espérantiste des Travailleurs du Livre* with a view of encouraging the study among French printers of the world language, Esperanto. It is intended to form an international Esperanto society among those engaged in the arts of book production, and to start an international typographical magazine in this language.

At the Second National Book Congress, held in Paris in June, a report was made by Henri Mainguet of the Committee on Book Standardizing. From this we note that it is proposed to abolish 18mo books and to have 12mos issued only exceptionally. All regular folds should be either 8vo or 16mo. The paper sizes proposed are three in number — 70 by 100, 74 by 94 and 80 by 110 centimeters. The first is recommended for literary reviews and for magazines, and the latter two for general literature, the classics and popular books.

HOLLAND

THE school for the graphic trades at Utrecht was attended the past year by 332 apprentices, of whom 102 were day, 216 evening and 14 special course scholars. This seems a large number for a city the size of Utrecht.

Book production in Holland receded somewhat the last two years, as is shown by Brinkman's book list. The output of new and repeated editions for the past five years is as follows: 1916, 3,929; 1917, 3,710; 1918, 3,668; 1919, 3,403; 1920, 3,494.

A FRENCH trade journal credits Louis Elzévier, established at Leyden in 1580, with the introduction of the distinction between the lower case letters i and j and u and v. It says Lazare Zetner in 1619 introduced the capitals J and U. It would have been an incalculable benefit to mankind if these men had introduced additional letters and made the alphabet more complete.

POLAND.

WITHIN a year twenty-three newspapers in the German language have ceased publication in this country. The office of one of these was destroyed by a bomb attack not long ago.

THE monastery at Czenstochau (formerly in Russian territory), a noted goal for pilgrimages, has a library which is probably the only one of its kind. Upon the shelves lining the walls of its oval shaped room are hundreds of large, equal sized folios, whose leather backs with golden ornamentation and inscriptions make a wonderfully impressive dressing for the walls. This remarkably beautiful arrangement solves a problem which has worried the brain of many a librarian. The ornate folios are not really books, but wooden cases in which are kept, carefully assorted as to matter, variously sized books, brochures, pamphlets, etc. Each "folio volume" is stamped with information as to its contents. The plan seems the best yet devised to present an orderly appearance in a library, and besides helps to keep the books free from dust and other deleterious influences.

BELGIUM

THE Musée du Livre (Book Museum) at Brussels this spring celebrated its twenty-fifth anniversary.

THE Musée du Livre was sponsor for a series of conferences on various educational topics, which were held on the four Wednesday evenings in May.

AN exhibition of the work of the scholars of the Livre de Belgique, organized by the Musée du Livre, was opened May 1, in Brussels. The exhibition continued until the end of June.

SWITZERLAND

At a recent voting by members of the Swiss Typographical Union 778 declared themselves in favor of joining with the revolutionary unions in Russia and 3,501 declared themselves against the proposition.

THERE are in use in Switzerland 228 linotypes, 166 typographs, 10 monolines and 39 monotypes, a total of 445 type-setting machines. In use are 848 platen presses, 1,250 cylinder presses, 70 rotaries and 292 feeding devices.

ITALY

It is reported that the Roman Catholic Church is preparing a universal catechism, to supersede all diocesan catechisms. It is to be printed in all known languages and in an estimated edition of 24,000,000 copies.

THE discovery by the police of an enormous establishment at Milan for the printing of forged notes is announced. Notes to the value of 650,000 lire have been seized. The forgers admit that the concern had printed 90,000,000 notes and that this enormous quantity had been passed abroad.

AUSTRALIA

A PRINTER in Vienna discovered that some one had stolen his electric motor. He notified the police, who made an investigation and — arrested him! Not because of the theft of the motor, but because they discovered hidden on his premises several plates for printing counterfeit Bohemian bank notes as well as a number of finished notes.

JAPAN

A TELEGRAM to London from Tokio reports that the Japanese government suspended the *Japan Advertiser* (an American newspaper) and several other foreign dailies in Tokio because they printed matter concerning the provisions of the Anglo-Japanese treaty.

ARGENTINE

THE first paper pulp factory in this country has been established at Barrangueras, on the Parana river. The raw product used is a species of bog grass called *paja brava*.

NEW ZEALAND

THE *Daily Telegraph* of Napier now boasts of fifty years' existence. It celebrated its semicentenary on February 1 by a twelve page issue.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Self Help English Lessons"

"Self Help English Lessons — First Book," by Julia Helen Wohlfarth, has been received from the World Book Company, Yonkers, New York. It appears to be an excellent text book for use in public schools, but we are afraid it is too elementary to be of much use to most members of the printing craft.

"Statistical Abstract of the United States"

The "Statistical Abstract of the United States for 1920" has just been issued by the Department of Commerce. This volume contains a great variety of statistics about the United States, including area, climatic conditions, population, education, immigration, agriculture, forestry, fisheries, manufactures, mines, occupations, labor, wages, railroads, merchant marine and shipping, foreign commerce, prices, money, banking, insurance, public finance and national wealth, army, navy, civil service, pensions and commercial, financial and other statistics of foreign countries.

The "Statistical Abstract for the United States" is sold only by the Superintendent of Documents, Government Printing Office, Washington, D. C. Price 50 cents.

"Copperplate, Steel Die and Plate Engraving, Printing and Embossing"

In this book of thirty-three pages the author has given a brief but comprehensive description of the processes of copperplate engraving and printing, steel plate and die engraving, printing and embossing. The book is freely illustrated with halftones showing the equipment and operations used in producing this line of work, and with specimens of engraved and die stamped stationery. The correct forms for all kinds of society printing are shown. This book should be of interest and value to all printers who specialize in high class social and business stationery.

"Copperplate, Steel Die and Plate Engraving, Printing and Embossing," by Charles W. Hackleman. Published by the Commercial Engraving Publishing Company, Indianapolis. For sale by The Inland Printer Company. Price \$1.50.

"A Printed Specimen of Caslon Old Style Type"

Our compliments are extended to Redfield-Kendrick-Odell Company, 311 West Forty-third street, New York city, on the printing of this handsome book. It is one of the most beautiful specimens of Caslon typography we have yet seen. It is the first of a series of books being printed to show the many beautiful type faces in the company's composing rooms. But it is not a mere specimen book. It contains a portrait and biography of William Caslon and a history of the rise and fall and revival of the Caslon Old Style type, together with specimens of the various sizes of this type in both the roman and italic faces. The book is printed on white antique stock, which brings out the full beauty of the Caslon face. Ornament has been used very sparingly, and the result shows what can be

accomplished by the use of a plain type face and the selection of good paper. The book has been printed in a limited edition of five hundred copies for distribution principally among the company's clientele. We shall await with interest the other volumes of this series.

"How Divide the Word"

This book provides in compact and easily accessible form a list of 6,000 words in most common use, showing their proper division into syllables. Practically all the words regarding which there is any doubt as to syllabication are included. Webster's New International Dictionary has been used as an authority, revision being made in conformity with the 1920 edition. No rules are given, but each word is shown divided correctly into all its syllables. The handy size, 3x5¼ inches, makes it easy to keep within reach. This book should be of special value to printers, bookkeepers, stenographers and others whose work calls for the correct use of the printed or written word.

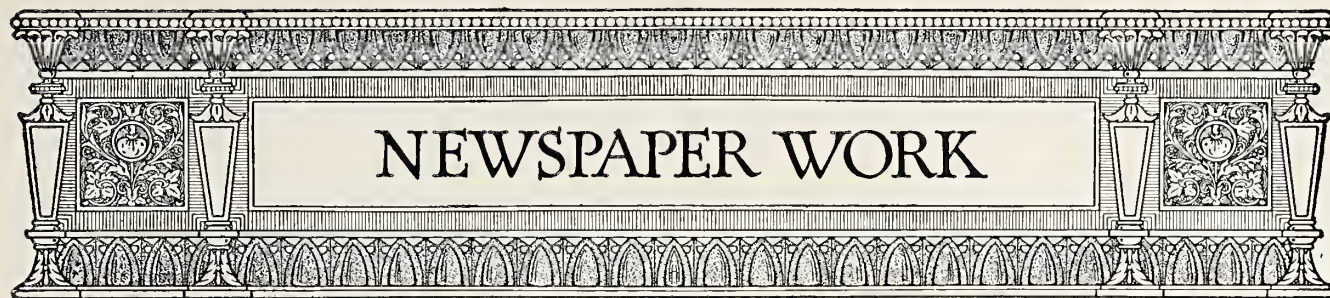
"How Divide the Word." Published by the author, A. A. Mayerstein, Lafayette, Indiana. Price \$1, postpaid. May be secured through The Inland Printer Company.

"The Book of the Roycrofters"

In this booklet, designed and printed in the characteristic Roycroft style, the history of the Roycroft Shops at East Aurora, New York, is told by the late Elbert Hubbard. This history is a reprint of an article published in the *Cosmopolitan* in 1904. In it Elbert Hubbard gives an account of the founding of the Roycroft shops and the work of the institution — for the Roycroft Shops are as much an institution as a commercial venture — and its influence in uplifting the community life of East Aurora. The history of the Roycroft Shops is also an autobiography of their founder, for the two are inseparably associated. The story gives an interesting and intimate picture of the unique character and personality of the well beloved Fra Elbertus.

Elbert Hubbard II has written the introduction to the booklet and a chapter on "Past, Present and Future," in which he describes the attainments and ideals of the Roycroft Shops. When Elbert Hubbard went down on the *Lusitania* many predicted that his beloved Roycroft would decay and die. But they little knew how well he had trained the Roycrofters to carry out his ideals and aspirations, and the loyalty of the organization to his principles of art and industry. Under the leadership of Elbert Hubbard II the work has been carried on as the Fra would have had it done, and the history of Roycroft has been one of steady progress.

Typographically the booklet is excellent and is in every way worthy to carry the message of the Roycrofters. It is designed by the well known typographer, Axel Edw. Sahlin, and printed in the artistic Roycroft style, which, although it resembles in many ways the typography of William Morris, has a character and individuality of its own.



BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Church Advertising Idea Gaining

Church advertising is being more and more discussed as a business proposition for the churches. The subject was made a special department of the last convention of the A. A. C. W., held in Atlanta, and continues to have attention from prominent men in the church world. Bishop Joseph F. Berry, in the *Christian Advocate*, recently declared that "the daily and weekly newspapers furnish the best mediums for church publicity. I do not see why the church should expect to get its advertising free. It includes in its budget various items of expense. Why should not advertising properly be added to the list?" He goes on to say that the world, the flesh and the devil do lots of advertising in these days, and if it pays this iniquitous combination, should the church be less anxious to speak strongly and winningly in the community? Yet it seems to be the fact that in nearly all communities one thing the churches think should be free to them is newspaper publicity. We have seen many examples of it.

In one community a new preacher felt that his sermons were gems of oratorical and religious excellence and should be reproduced in full, and he offered the manuscript to the local weekly publisher. He was put off with the statement that the paper wished to be absolutely neutral as an advocate of Christianity and good morals in the community, and that if they ran one preacher's sermons in full, others would expect, and have a right to, the same publicity. Altogether they would impose such a burden upon the newspaper that it might be filled with sermons and nothing else, while the cash required to pay the help and keep the business going could not be collected or borrowed on the sort of collateral these sermons would furnish, be they ever so good and well presented. A church news column was substituted, and this was used freely — and sometimes too liberally by pastors who felt the need of this publicity to impress sanctification upon the community. A rule had to be made that notices must be confined to plain statements of time and character of services in the churches. This served to emphasize the one fact needing impression upon the pastors — the newspaper is a public institution, serving all alike, that it renders a great service in the community at an expense which is generally far more in proportion than it should be. And ever after that time the newspapers of the community and the pastors and church people felt a keener appreciation of one another, and without criticism or complaint the church people paid for the special service demanded for their individual benefit.

While leaflets and tracts passed among the congregations reach those who are most interested in church affairs, possibly, they also reach those who least need cultivation in churchly sentiment. The newspaper gets to the general sentiment and feelings of the community, and to the better and more intelligent part of that sentiment — not the moving picture class only — which is able to and will respond fairly to either spir-

itual or material inspiration. To this latter sentiment and intelligence the churchmen of today are looking, and within reason they are willing and anxious to pay for any service which will get them in proper touch.

Advertising Rate "Per Thousand" Is Wrong

For some time the writer has been carrying on arguments with certain advertisers and agencies to convince them that all advertising rates can not be based upon the "per thousand circulation." One great American advertising publication is presenting reams of statistics to show charges made by publications all over the country, and averaging the line rate per thousand of circulation. Just why advertisers should be saturated with an idea that "per thousand" circulation is the correct and only basis for calculating cost of advertising and bestowing their business, we have never been able to see. It may be to the interest of large farm publications, or national weeklies or periodicals of immense circulation, at cheap prices, to make such comparisons to gain advantage or attention to themselves, but it is not fair to the publication of direct and well paid circulation, nor to the smaller papers which serve their communities as nothing else has ever been found to do. There is better advertising than the "per thousand" circulation which merely circulates but does not stick, but it costs more to produce the publications for such advertising. In their own fields these publications are supreme, and they must sell their advertising space on the basis of their cost of production, not on the basis of circulation entirely, nor in harmony with what other publications charge for space. The service rendered, first, the results per subscriber next, and the continued existence of the publication finally, must determine some advertising rates, rather than "per thousand circulation."

If some newspapers trying to exist on low advertising rates will figure their composition cost as they would on an ordinary job of printing, they will wonder how they are standing up at all under the burden of their advertising rates. Our attention is called to an advertisement of four inches double column which, owing to its complicated character, can hardly be hand set in less than two hours, and yet was run as a display advertisement in many papers at 20 cents an inch and less. At the selling price of hand composition nowadays the publisher lost just \$4 before he began inking the forms for printing his paper — and did the presswork, folding, mailing and collecting, etc., in addition. A large daily publisher tells us that his cost sheets show a charge of over 21 cents an inch for the display advertising in that paper for composition alone. He wonders how the smaller papers get by with advertising rates of 20 cents an inch and less. "They are captains of industry," we told him. "They work fast and long hours, lunch on the run, take no vacations and have their wives and children help — yes, far into the dark hours of the night. They have to win that way to make themselves secure in the face of their fear that a raise in rates might lose them some business."

Observations

Reading like the heights of fiction is the story of metropolitan daily newspaper enterprise in the matter of reporting the recent championship prize fight in Jersey City. Chicago papers, especially, strained every nerve to secure beats on it for themselves and for the other papers in their syndicates. The *Tribune* relates that pictures of the prize fight were brought from Jersey City to Chicago by aeroplane, arriving there at 1:15 A. M. the following morning, were rushed in three minutes to the *Tribune* plant, were reproduced, etched, and on the presses before 3:00, and out to most of the Sunday morning readers of that paper. At daylight other aeroplanes took cuts made by the *Tribune* and started for North Platte, Nebraska, to catch the Union Pacific fast mail, transferred them at Salt Lake City to other aeroplanes and had them in Los Angeles within forty-eight hours after the fight in Jersey City. San Francisco and Portland papers were likewise served to scoop rivals. Even telegraph pictures were used in Chicago, showing features of the fight within two hours after it occurred.

Interested in THE INLAND PRINTER's comment regarding community service of newspapers, the Plumas (Cal.) *National-Bulletin* sends to this department some of its issues showing its enterprise in boosting for a share of the road money to be used in California for important highways. In this instance, a link of the cross-mountain highway is advocated by the *National-Bulletin*, showing its most feasible route and demanding the expenditure of the money as the people voted. The publisher is entitled to credit for being his territorial spokesman and using his newspaper as the instrument to obtain for his locality what must otherwise be lost.

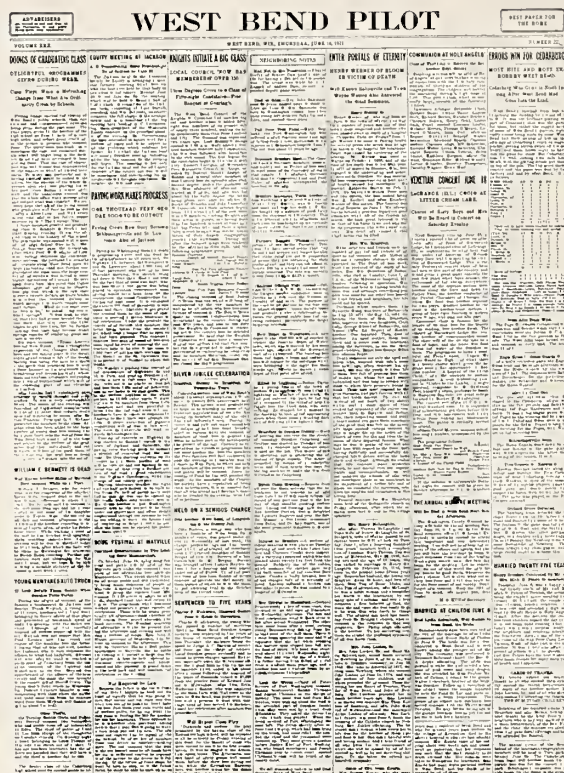
Our attention is called to the fact that in Boston, at least, the custom of running "In Memoriam" cards in the newspapers continues and amounts often to two columns of small cards carrying a high line rate. The average of such cards is five lines in black face agate or six point type, and in one newspaper it is said the rate is 75 cents an agate line. Cards of thanks, such as many country publishers belittle and discourage, are also run in large quantities. The "In Memoriam" cards call attention to the anniversary of the death of dear ones in individual families, and are repeated annually for years. It is said the custom originated generations ago with the Catholic people of the community, who thus reminded their friends of the death of relatives that the friends might pray for them. Later the custom was adopted by others, and today it is not confined to any particular creed or sect, but is employed, as stated, to the amount of columns of newspaper space.

The use of special booster editions and feature pages advertising important occasions is an idea that has spread far and wide this year, when it takes fighting to keep up a volume of business. The attention of this department is called to an issue of the *Daily Standard*, Kingston, Ontario, of Tuesday, July 12, published in coöperation with over sixty-five leading merchants of that city as a big "Dollar Day" edition, setting forth the offerings of local merchants for July 14, which was the day in Kingston when "the dollar came into its own." The *Standard* coöperated in more ways than in displaying advertisements of the big day, helping with schemes for outside decorations of the stores, taking part in the sale, and offering special prizes for the occasion. Incidentally, the merchants report a big business and vote the scheme a success.

Sixty or more editors of Minnesota, with as many more of their relatives and friends and people of affiliated occupations, recently held a three days' summer outing at Duluth and in the wonderful territory adjacent to that city. Northern Min-

nesota association editors were the real hosts of the occasion, and the outing was under their management and direction. Many splendid features marked the event, but the most noticeable to us was that there was not an hour of the three days given to any sort of "shop talk." That is divorcing business and pleasure to the *nth* degree.

Newspaper organization has received a wonderful impetus in the State of Washington since the publishers got together and provided funds with which to secure the services of an



From Wisconsin comes the best printed paper received this month, and the *West Bend Pilot* has other good qualities, too, as the first page, shown above, demonstrates.

active working field secretary. N. Russell Hill, of Seattle, is the energetic force employed by the association to push things along, and he is giving the publishers a great deal of good help and advice.

Among other things Mr. Hill is attempting is that of showing to the publishers the cost and value of their space. This service is very much required in all States, and we give below a short statement of some special cost finding reported:

The field secretary has been in several offices where excellent and complete cost systems are kept, and what do the cost systems disclose? Take a paper that for the first ten weeks in this year printed a total of 106 six column pages of the newspaper, with an average number of papers weekly of 2503. The average amount of advertising to the page printed was 45 per cent, and the average rate received for this advertising was 38 cents an inch. The average cost per printed page was \$21.45 and the average return per printed page from advertising but \$20.99.

The average cost of composition of advertising, per inch, was 8.5 cents. Average cost of news composition, per inch, 15 cents. Average cost of all composition, per inch, 12.2 cents. Average cost of press and folder, per inch, 2.7 cents. Cost of newsprint, per inch, 3 cents.

Now, what have we? Composition 12.2 cents, press 2.7 cents, paper 3 cents, total almost 18 cents per inch. On a basis of fifty per cent advertising per page, if the advertising is to cover the cost of the paper, the advertising space would cost 36 cents an inch.

But this paper ran only forty-five per cent advertising and the ten weeks actually show a loss of \$49.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

ROBERT E. PHELPS, Brookings, South Dakota.—The *Register* is an attractive paper all the way through. Presswork is particularly good.

The Waverly Democrat. Waverly, Iowa.—First page makeup is excellent; inside page makeup is excellent; presswork is excellent; advertisements are excellent; in fact, the *Democrat* is a mighty fine paper from start to finish.

West Bend Pilot, West Bend, Wisconsin.—Positively the best printed paper we have received this month, the *Pilot* is, in addition, attractively made up and the advertisements are excellent. The attractive and interesting first page is herewith reproduced.

The Mobridge Tribune, Mobridge, South Dakota.—“Excellent” is the best word to characterize your paper. The first page is a dandy and the large size of body type must be appreciated by your readers, although, of course, it does affect the amount of news carried. We confess that it looks odd to see such large type in a newspaper, but it looks good, nevertheless. The fact, too, that the paper is well printed adds to its legibility. Advertisements are well arranged and displayed, although we would prefer to see better uniformity in the borders, and the consistent use of one display series, although you use two mainly and the effect is not bad. The fact that you place the advertisements according to the pyramid has a lot to do with the general attractiveness of the *Tribune*.

The Steamboat Pilot, Steamboat, Colorado.—Your "Good Roads and Better Business" edition, gotten up in magazine style, is a remarkably fine one. We have long admired this paper for the excellence of its advertising display and none the less for the fine presswork by which it is also invariably characterized. Advertisements are consistently set in Cheltenham wide, and that face makes a mighty good display letter, as the advertisement reproduced will testify. It is a light face type, to be sure, but it is strong enough and is so open and legible it makes a strong display letter. The uniformity of effect, the harmony that results from the consistent use of a single series, gives a paper character and identity. *The Pilot* is a thoroughbred, and it shows in a paper just as well as in an animal.

The Lagro Tribune, Lagro, Indiana.—Volume 1, Number 1, looks mighty promising. Presswork is very good indeed and the first page is attractive.

and forcefully displayed. They would be improved, however, if fewer styles of type were used. Certainly, you should eliminate the heavy block letter from your paper. Bold types are all right, they have their place in strong display. If we were publishing a paper we would not use a letter so bold as the Post series, which you use, although that style is beautiful beside the crude block letter you sometimes employ. Another thing that can be depended upon to add to the attractiveness of a newspaper is uniformity in borders, and the best all around border is a plain rule.

The Luenberg Call, Victoria, Virginia.—The makeup of your first page is neat and interesting. Presswork throughout is too weak. More ink, please! The heavy borders around the advertisements detract from the type, and the fact that the width of joints is emphasized the larger the rule is also a bad feature, as the corners are often poorly joined. Care must be taken in the justi-

The Waverly Democrat
 PUBLISHED WEEKLY
 Vol. 10, No. 10, 1934

Office: First Floor of B'nai B'rith Building
 1000 Broadway, New York 10, N. Y.
 Phone BR 3-1234

EDITOR: J. H. BROWN
 MANAGING EDITOR: J. H. BROWN
 BUSINESS MANAGER: J. H. BROWN

Subscription Price: \$1.00 per Annum in Advance
 Single Copies: 10 Cents

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 Printed at the Waverly Democrat Press, New York 10, N. Y.

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Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on July 1, 1934.

Postpaid: 10 Cents
 Paid in Advance: \$1.00

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For a complete list of subscribers, please refer to the back of this issue.

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THE WAVERTY DEMOCRAT

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Advertisement text for Ad

Editorial page of Waverly (Iowa) *Democrat*, a good pattern to follow. Good print, and simple and effective advertising display are other strong features of this remarkable paper.

fication of an advertisement, so that the rules of the border will come together closely. If you would use four point rules around all the advertisements in your paper its appearance would be very greatly improved. When a variety of borders and types are used there is not the homogeneity that is essential to harmony and character. A paper can be given character by the consistent use of the same units as by no other method.

J. R. MARKS, Tallapoosa, Georgia.—Both the advertisement for the Tallapoosa Ten Cent Company and the one for Mrs. G. B. Wilson are good, as good, no doubt, as your equipment permits. That means the faults are not so much in their execution as in the material at your disposal for setting them. The heading on the Ten Cent Store's page is too small in relation to the size of the advertisement, although, being a bold style, it stands out effectively, which means the fault is more in the appearance than in the advertising value. If it were not for the heading set in extra condensed black head letter, the half page Wilson advertisement would be exceptionally good. This line does not harmonize with the space or the other display, but, doubtless, it was the best you could do. The writer has worked on country newspapers long enough to know that it is generally impossible to have just the right kind of line always.

The Hazard Herald, Hazard, Kentucky.—Your makeup on the first page of the April 28 issue is excellent, and it is regrettable that poor presswork detracts so much from its appearance. If it were well enough printed we would reproduce it, but a good plate can not be secured from such a poor print. Advertisements are very poor indeed, in spite of the fact that they are well displayed. The good judgment in the selection and emphasis of display points is offset by the frequent changes in type styles in an advertisement. Take the display for Wells & Frank. The heading, "The Yeggs Robbed Our Store," is set in two widely different styles of type, and the effect is very bad, we are sure you will agree after you have studied it a moment. The weak gray tone unit borders should be replaced by plain straight line rules, say four point. Some of these days you will consider the purchase of new type. When that time comes decide on a good style, turn in all you now have and get weight fonts of the style that you choose and use it consistently.

The Grand Prairie Texan, Grand Prairie, Texas.—First page makeup is pleasing and interesting, too. The print is a little weak, due not so much to economy in the use of ink as to impression. You should change the tympan for each new form, as often a cut that is high will wear a spot in the tympan low and when the next form is put on and there is nothing at that particular point which is high it prints weak. We note several weak spots in the issues sent us

Steamboat Springs Colorado

Officers and Members

F 代表は、H. L. ハーグバム氏。V. President
J. H. 代表の代表者。M. C. President
G. 代表の下級職員。Secretary
C. 代表の上級職員。A. M. 代表の代表者。B. 代表
代表の代表者。D. 代表の代表者。E. 代表
代表の代表者。F. 代表の代表者。G. 代表
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[illegible]

Q The metropolis and commercial center of an empire unequalled in the extent and diversity of its undeveloped natural wealth. A city of homes, churches and schools, splendid mercantile houses, good hotels, sound banks.

One hundred and fifty mineral springs, containing duplicates of all the famed springs of the world of known medicinal value. Good roads, free camping grounds. Center of a mountain paradise that welcomes the tourist, the health seeker and the camper.

The Steamboat Springs Commercial Club, composed of more than a hundred of the leading business men of the town, extends you a cordial invitation.

Inquiries will receive prompt attention. We are at your service before you come and after you get here. This includes not only the officers of the Club, but all the members, a list of whom is given herewith. Feel free to call upon them. They are the leaders in their respective lines.

For Further Information Address G. E. Saele, Secretary

The Steamboat Springs Commercial Club

When you see page after page of handsome advertisements like this, all set in Cheltenham Wide, in the special magazine edition of a paper, you'll agree overbold types are not essential to advertising display. The Steamboat Springs (Colo.) *Pilot* is always "there" with a wallop.

interesting and full of local news matter. The advertisements are well handled, at least so far as their arrangement and the display are concerned. The heavy wave line border is too prominent, it detracts from almost everything else in the paper. The four point plain rule border used on other advertisements is a good one, and we suggest in the interest of the paper's appearance that you use it on all advertisements. Also, avoid so much display in advertisement as is apparent in the one for J. E. McNown. Simple display is most effective, and simple display means bringing out emphatically the few really important features of an advertisement.

Mower County News, Austin, Minnesota.—First page makeup is interesting and attractive. The headings are excellent and they are placed in an orderly and well balanced manner. The advertisements are exceptionally well arranged

The Hamilton Spectator, Hamilton, Ontario.—First page makeup is interesting and attractive. The headings are large enough to secure reader interest yet not so large as to appear crude and bizarre. The print is just a little pale and somewhat uneven. Advertisements are well arranged and displayed, but would be more pleasing — and the paper as a whole would be more attractive and inviting to the eye — if there were less overbold and overlarge display and if fewer styles of type were used. The eye is irritated by too many and too great changes in letter forms, and the irritation makes close concentration impossible and comprehension, therefore, uncertain. If while reading one adver-

The Norwalk Hour, Norwalk, Connecticut.—The first page, May 6 issue, is positively ugly. Headings take up seventy-five percent of the space. We suggest this correction on papers and will continue to do so, although it nearly always brings a comeback. Publishers who feature scare heads on their first page insist it is necessary to get reader interest. We don't believe it, that is, that the first page must be seventy-five per cent—or even fifty per cent—heads to interest a reader. The largest circulation in Chicago belongs to a paper which is made up exceptionally conservatively, the *News*. The writer does not like it as well as the *Tribune*, that is, so far as the presentation of news is concerned, which shows he is not daft about ultraconservative papers.

Eustis Lake Region, Eustis, Florida.—Presswork is excellent, and the first page is interesting and pleasing, too. Although the paper is thoroughly satisfactory on the whole, we believe improvement could be made. First, we do not like a makeup in which uniform single column display headings appear at the top of each column on the first page. The heads seem to run together, and are somewhat confusing. Use smaller headings in alternate columns, although since the paper is six columns in width that is not the best, as it throws a small heading on one of the outside columns. A better plan is to use smaller heads in the second and fifth columns, and in the two middle

The Wenatchee Daily World, Wenatchee, Washington.—For a sensational makeup your dress is bizarre enough to satisfy the most radical. It is well executed from that standpoint. We suggest, however, that fewer of your readers than you probably imagine care for that sort of thing. We all like a bright and snappy looking newspaper, but to spread so much on news of only ordinary interest just to have a lively appearance is not good newspaper making, in our opinion at least. What, oh, what do you do when a real big item of local interest breaks? Your superlatives in makeup exhausted, your readers thoroughly accustomed — thoroughly satiated — with them, you can not possibly give such items the prominence that is their due. Don't get us wrong — not the least sarcasm is intended. We know just how you feel — we've been told often enough by other publishers of sensationally made up papers with which we have found fault! You think your people want that sort of thing. Maybe they do, but are you sure they want so much of it? Is there not a difference between the makeup of the *Norwalk* (Conn.) *Hour* and the *Chicago* (Ill.) *Tribune*, reproduced on this page? The first is radically sensational — and ugly. The second is snappily interesting — and attractive. We make this comparison to show that we do not believe a paper should whisper its news, that it should be altogether refined and genteel. We have been accused of considering a heading bigger than twenty-four point out of place, just because we do not like pages like those in the *Hour* and in your paper.

AN ACHIEVEMENT RIVALING GUTENBERG'S

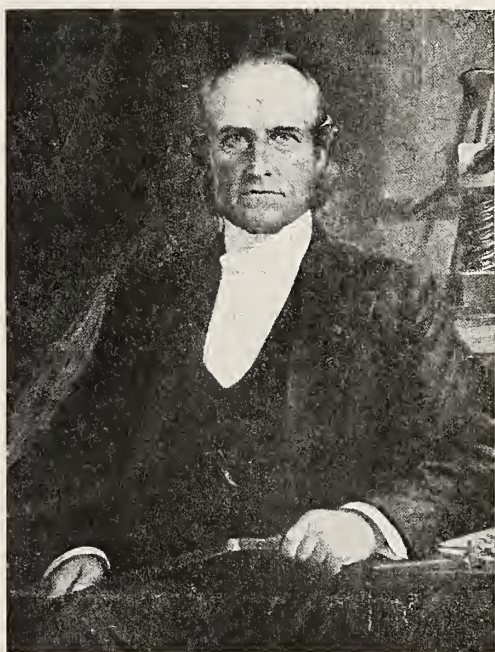
BY EDWARD MOORE



WOULD you printers who complain a good deal about overcoming the present day difficulties of the trade like to face the problem of printing a hymn book in a hitherto unwritten tongue, and this with no type, ink or press available? The completion recently by the Methodist Book and Publishing House, Toronto, Canada, of a new Cree hymn book for the Indians of the Canadian Northwest brings to light the story of an achievement in printing annals which for ingenuity and dogged perseverance compares favorably with the deeds of the great fathers of the craft, Fust and Gutenberg. This much for the mechanical aspects of one remarkable man's work. For the more intellectual side, very largely the result of the printing operations, let us listen to Ernest Thompson-Seton:

Take a map of North America and mark off the vast area bounded by the Saskatchewan, the Rockies, Hudson Bay and the Arctic Circle, and realize that in this region, as large as Continental Europe outside of Russia and Spain, one simple, earnest man, inspired by the love of Him who alone is perfect love, invented and popularized a mode of writing that in a few years—in less than a generation, indeed—has turned the whole native population from ignorant illiterates to a people who are proud to read and write their own language. This, I take it, is one of the greatest feats of a civilizer. The world has not heard of, much less comprehended, the magnitude of the achievement; when it does there will be no name on the Canadian roll of fame that will stand higher or be blazoned more brightly than that of James Evans, the missionary.

Coming from England to Canada as a volunteer preacher in 1823, Evans became at once interested in Indian mission work, and in trying to find an adequate method of expression



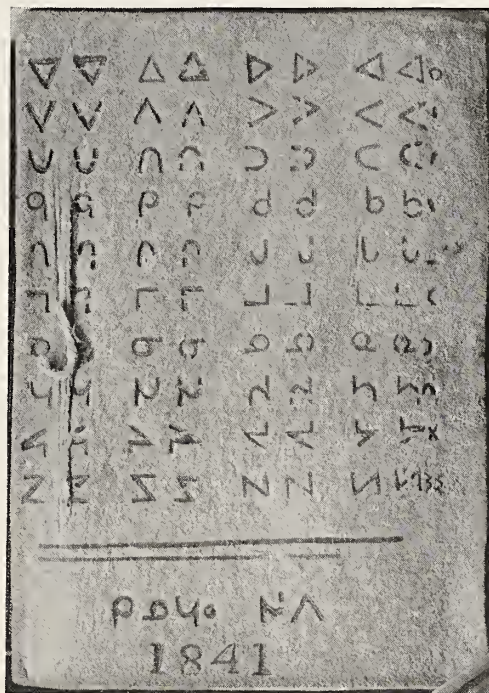
Rev. James Evans.

Missionary, Linguist and Printer Extraordinary.

aside from the oral he faced immediately the difficulties of trying to represent by the letters of our alphabet sounds which had no English equivalent. There were, for instance, sounds intermediate between p and b, t and d, k and g, and in a close examination of the Ojibway, the language of the natives at Rice Lake, near Peterborough, where he was then working, he found that the sounds could be reduced in a written representation to eight consonants and four vowels. Carrying on a study of the problem, concurrently with his mission work, he was able to evolve, by 1836, a system of syllabics in which nine signs were sufficient. Eight of these stood for consonants, while the other, with four variations, to right, to left, up, and

down, represented the vowels. A simple system, surely. Only thirty-six characters needed to be produced for any purpose. And spelling books in such a system were as necessary as finger bowls were to the Indians.

Evans appears to have made representations to the British and Foreign Bible Society, which at that time, as now, had offices in Toronto, and which then supplied almost in toto the Bibles used in Canada, to produce something for his beloved



The First Cree Hymn Book.

On this the alphabet of the newly invented syllabic system preceded the title. The method of binding, with a thong through moleskin and the birch bark sheets, is evidenced.

Indians, but apparently unsuccessfully. And then, in 1840, a larger field opened when he was given charge of all the Wesleyan mission work in the Hudson Bay Company's territory, the section outlined in the foregoing extract from Thompson-Seton. Here he was among the Crees and face to face with new language difficulties, but since the Cree was the classic tongue of the Northwest Indian and since upon examination its component parts were found to be only slightly different from the Ojibway of the East his first system was readily adapted.

And then, it appears, he determined to provide for a more rapid spread of the gospel by printing in the Cree language.

He had already climbed over the Rockies of lingual difficulties which would have beaten most men. Now he faced mechanical and technical problems compared with which the ascent of the Matterhorn would be a sinecure. Look at some of them. He was a thousand and more miles away from any of the primitive railway lines which even then were finding their way here and there in Upper and Lower Canada. The Hudson Bay Company had issued what was practically an edict against the bringing in of presses or type for the circulation of printed material among the Indians, fearing, doubtless, that with the spread of information their monopoly in the collection of furs could not be maintained so readily. While Evans was a graduate of a British university, and in consequence was probably familiar in a theoretical sense with the processes of printing, he knew nothing about it practically. He had no help but such as could be offered by the unlettered aborigines at Norway House, where his experiments were carried on, now an out of the way trading station in northern



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Rollers Jump Away From Type

A Minnesota printer sends specimen of letterhead showing two red lines. The weak appearance of the printing in several places and the unsatisfactory color give cause for complaint.

Answer.—The red ink is somewhat degraded, perhaps by using unclean rollers, or perhaps the form or lower edge of chase had black ink on it. Ink up and wash up several times, using clean rags each time you clean the rollers. The appearance of the red lines indicates that perhaps the roller truck rod springs should be removed and stretched. Increasing the tension of these springs will hold the truck rolls in contact with the tracks and prevent the rollers jumping away from form. This should prevent further trouble.

Press Makes Noise Irregularly

An Indiana publisher writes: "We have a knock in our — cylinder press and are writing to ask if you can assist us. The knock is when the press reverses to take the impression again. We have examined the press carefully and as all bolts are kept tight we can not seem to find any reason for this noise. When we have four pages on the bed there is no knock to speak of, but if we run one extra page the knock is very noticeable at times; it will quit for a while and start again."

Answer.—It is rather difficult for us to indicate the cause of the noise, but we suggest that you tighten up the spring on the fountain end of the press, and also tighten slightly the gibs found on sides of the tracks. Also properly oil the block that the star wheel shaft is on in rising and falling, as well as the shoe on each end of the bed rack.

Wrinkling of Sheet Avoidable

A San Francisco pressman writes to the effect that the specimen which he sent us gave trouble by wrinkling at rear of sheet. He bored holes in the plate to allow air to escape from a supposed pocket in the plates, but that remedy was of no avail. He asks for instructions in mixing colors and desires to know what inks are advisable to carry in a small shop. He also asks for the name of a good book on presswork.

Answer.—The wrinkle may be due to several different causes: If the edge of the sheet is wavy, or if there is a slight curve in the sheet when it is taken by the grippers, the wrinkle will work out near the back edge of the sheet. Boring holes in plates will not help to prevent the wrinkle, as the wrinkling is not caused by air. Be certain that the gripper edge is not wrinkled when the sheet leaves the feed board. Sometimes this condition is produced by the guide rests being too high above the tympan. Meisenbach's "Color Mixing Guide," and "Printing Inks and the Harmony of Colors," by Hackleman, will be of help to you in mixing and handling colors. If you desire any color, order it from your ink dealer. For the small user of inks it is advisable to order in one-quarter or one-half pound tubes, as in this way there is very little waste. Usually the printer will carry but three colors, aside from black; they are red, blue and yellow. Having these latter three colors he

can readily mix a green or a brown without any instructions at all. For instance, if a very small amount of blue is mixed with yellow it gives a green. A good book for pressmen is "The American Manual of Presswork."

How to Print on Bond Paper

Pressmen who visited the booth of the Crocker-McElwain Company, Holyoke, Massachusetts, at the Graphic Arts Exposition in Chicago had an excellent opportunity to see and learn just how to print on bond paper. The Crocker-McElwain Company had a press running, and samples of Certificate Bond were distributed to visitors. The form contained halftones with solid backgrounds, and also vignette halftone plates. Pressmen who may have had doubts about being able to print on bond paper are now no longer skeptical, especially after the method was explained and they saw the product coming off the press. Pressmen who registered have received by mail a packet containing an instruction book for halftone printing by the Certificate Process, one piece of Certificate Flex-o-lay, and twenty sheets of Certificate Bond. Those who put into practice the instructions furnished with the material and submit satisfactory proofs on the stock received will be given a "Certificate of Merit." The thirty-two page book of instructions furnishes every detail necessary for a pressman who wishes to print on bond paper.

How Printing Ink is Made

The Graphic Arts Exposition, recently held in Chicago, furnished a liberal education to many printers and pressmen. As an example, by examining the raw materials and studying a graphic chart issued by George H. Morrill Company, Norwood, Massachusetts, one learns how a simple colored ink is made. This chart shows how seventeen raw materials are combined in forty-three operations in the production of a given red ink containing but one dry color, the vehicle and the drier. The dry color is produced by the combination of barium chloride, aluminum sulphate, calcined soda, sodium nitrate, meta nitro para toluidin, muriatic acid, sodium acetate, Turkey red oil, beta naphthol, caustic soda, calcined soda. The first three substances named are used in producing the white base, the next three combined form the diazo solution, the last five named are used in making the developer. The combination of the white base, the diazo solution and the developer furnishes the dry color. The vehicle or medium in which the dry color is ground is composed of the three substances, raw linseed oil, rosin and mineral oil. The linseed oil is boiled to produce a certain viscosity and to obviate any tendency of grease stain on the paper. The boiling increases the tendency of this substance to absorb oxygen, which is responsible for its drying qualities. The addition of rosin and mineral oil is for purposes known chiefly to the ink manufacturers. The drier used in inks, as is generally known, is intended to accelerate the hardening of the ink, which otherwise would be relatively slow. In the making of the drier, linseed oil, caustic

soda and sugar of lead are combined and by a chemical change produce lead linoleate. This is not all; linseed oil, caustic soda and manganese chlorid are united to form manganese linoleate. Borax and manganese chlorid form borate manganese. Finally, by a mechanical combination of lead linoleate, manganese linoleate, yellow oxid of lead and borate manganese we have a drier. With the dry color ground in the vehicle, and the drier added, the result is a substance which we are all familiar with — red printing ink. The exhibit of raw material and the graphic description furnished a very instructive lesson both to printers and pressmen, and doubtless will be of profit to those fortunate enough to have visited the booth.

Slur Due to Baggy Tympan

An Ohio printer submits a card showing a slur or double print. From the appearance of the work we judge that very heavy impression was employed, and from the description of the trouble we believe too much tympan was used.

Answer.—We believe that the slur is due to the card having contact with the plate before actual printing pressure was given. This will happen if the card curls or if you use a great deal of tympan, and again if the tympan is baggy. With a heavy form use but a few sheets and carry plenty of impression.

Another printer submits some specimens of commercial work. The appearance of the print suggests that the rollers are not transferring the ink properly to the type. To this printer's query our reply is:

There are several causes for type printing as shown in the samples: First, if during hot weather the rollers become sticky and refuse to take ink. Second, when rollers skid instead of rotating. The use of friction tape on the truck rollers to bring them to the exact diameter of the rollers will help to overcome this difficulty. The use of expanding truck rolls, such as are used on the C. & P. Gordon presses will prove of advantage. Third, failure to use bearers will sometimes cause this trouble. Try a twenty-four point wood bearer in the form, next to the chase, preferably using one at each side. Then see that the rollers are not sticky, also that the truck rolls are fastened firmly to the roller stock, and that the truck rolls are of the exact diameter of the rollers.

WHAT CAN WE DO TO HELP IT?

BY JOHN E. ALLEN



APPENING to be in the editorial rooms of a little publication with a mighty reputation typographically while the page proofs of an edition were being given the final inspection preliminary to the forms going to press, I heard an old and experienced writer refer to a matter that should be of interest to printers generally, even though it is highly improbable that any reader of this article will be able to help the thing complained of.

The person doing the page inspecting paused in his work and said, "The printing business is in need of one invention that should elevate it from the plane it now holds, high though that plane is. In other words, some printer ought to think up some plan that would take care of this matter that always comes in for attention at times like this. And the minute the kind one has perfected his invention, the editorial world ought to endow him with millionaire attributes and see to it that never again shall he be permitted to have any material worries. For such a person would be entitled to our undying gratitude and to beatification from the art of typography itself.

"You know what I mean," he continued, placing a page proof before me. "Look at this one. The story is a dandy just as it stands — hardly an unnecessary word in any para-

graph of it, and not a single extra one needed. The border is fine. No fault to be found with the ornament used. The heading and the initial letter are just what they should be. The size and face and column width of the body type are all right. Spelling is O. K.; no words are divided incorrectly. But there are six or seven lines on that proof that will have to be doctored before it receives my 'Go ahead' mark.

"If somebody could only invent something to get away from this condition of things! Do you think there is any chance for the hand compositor or the operator of any of the various typesetting machines to solve the problem for all time — the problem of the short line?"

As I inspected the page proof and saw the seven strips of white space that marred the beauty of the form as a whole, I sincerely wished that I could reply in the affirmative — could tell the questioner that there was a pretty good chance of somebody's building a mechanical device that would do away with this worry of the editorial room. Instead of answering the question at all, I merely said, "Tough, isn't it?"

"It certainly is," he replied. "Before anything goes into this publication it is supposed to be as concise as is compatible with easy reading and clear understanding. Imagine, then, a writer's having to add three or four words to the end of a paragraph, or insert them in the middle of or throughout a paragraph, just because the final word in the original copy insists on making its appearance in type all by itself at the front of a line. Ordinarily, it is a comparatively easy matter to cut a story to fill a certain space; but the idea of having to rebuild lines that have passed appraisal is another proposition. Sometimes — not so very often, perhaps, but sometimes — not a single word can be added to or subtracted from a sentence without killing the meaning.

"Somebody may say, 'There are charts to be had that show how much space will be covered by a certain amount of copy in a certain face of a certain size and measure.' But how will that help matters? The chart only comes into the deal after the copy is written; for no copy worth calling the name can be written to meet the requirements of an inanimate thing like a chart. A good writer says what he wants to say and in just the way he wants to say it. He learned his boundary limits when he was serving his writing apprenticeship, and doesn't care to learn all over again according to a system of mechanical calculation, even if any chart is perfected to the point of specifying the position that will be held by the closing word of a paragraph.

"Besides," the speaker went on, "there is another matter that a chart of the sort mentioned could not help us in handling. How about the lifted article or the direct quotation? When a piece of work is reprinted, or a statement issued by somebody is published, such things are required to be set down just as they originally appeared or were uttered. We haven't any right to add to, or to take away from, lines appearing in such things. To be sure, there is the one rather artless way out when trying to doctor the length of a direct quotation line. That is the parenthetical explanation or exclamation. It helps the looks of things sometimes to put such things as '(Cheers)' or '(Applause)' at the end of a short line in a quotation from a speech; but, on the whole, the idea is unsatisfactory from an ethical standpoint. So it is evident that the chart couldn't help us any here. If somebody would only be kind enough and a genius enough and quick about it to invent something that would handle the problem of the short line, a considerable trial of the editorial room would be removed for all time."

I agreed with most of his statements, and felt sure of the truth of his final assertion, and as I went away I kept thinking about the things that he had said, and finally rather dejectedly and hopelessly asked myself the question that forms the heading of this article, "What can we do to help it?"

REVIEW OF THE GRAPHIC ARTS EXPOSITION

BY OUR REPRESENTATIVE



HAT proved to be the "biggest thing ever put over" in the printing industry has now passed into history, but the effects will be felt for a long time to come. In the August issue of *THE INLAND PRINTER* we reviewed briefly some of the high spots of the craftsmen's convention. Lack of time as well as of space prevented any extended mention of the exhibits at the Graphic Arts Exposition, held in conjunction with the convention. Hence, knowing that many of our readers will be interested in what was exhibited, we here supplement and continue the report from our last month's issue.

From the educational standpoint, as well as in every other way, the exposition was a tremendous success—a splendid tribute to the foresight and courage of the men who inaugurated an event of such gigantic proportions. From the standpoint of the exhibitors, who necessarily had to make heavy investments in order to prepare and install the equipment for the exhibits, the exposition was a notable success, not only through direct sales made, but primarily through the many leads to new business which were secured. It is clearly evident that the printing industry is by no means sitting back waiting for better conditions, but is doing its part to bring about a revival of business by making preparation in the way of improving facilities to better meet the great demand for printed matter that is bound to come.

In accordance with the requirements, every exhibit was of a truly educational character, showing machinery, devices, processes, or whatever was on display, in actual operation so far as was possible. From composing machines setting the type, to presses turning out the finished product, including photoengraving, electrotyping, the making of paper, both by hand and by machine, also the making of the ink, it may well be said that every step in the production of printed matter was demonstrated in a practical manner.

To review each exhibit thoroughly and do full justice to each one is an impossibility, owing to limitations of space, therefore we are forced to confine ourselves to merely the mention of the exhibitors and the equipment shown.

The spacious annex to the Coliseum was taken over wholly by the exhibits of the American Type Founders Company and allied lines. Here were shown the Kelly presses, four of the smaller size and one of the new and larger models being in actual operation, the latter being shown for the first time. Boston wire stitchers and other well known equipment handled by the company were also displayed. Cabinets and the various fixtures and furniture of the Hamilton Manufacturing Company; Babcock presses, completely equipped and in operation, with many other devices and accessories necessary to the successful conduct of a printing plant, shown by Barnhart Brothers & Spindler; the Lee two revolution press, Diamond power paper cutter, Advance lever cutter, plate mounting equipment and other "creations" of the Challenge Machinery Company; presses of the Chandler & Price Company, among them the 14½ by 22 inch box press and the new 12 by 18 Special, as well as the 8 by 12 press, and the 34 inch power cutter; presses and other devices of the Golding Manufacturing Company; the Liberty folder of the Liberty Folder Company, and the proof presses of the A. T. H. Brower Company, all aided in making the annex a center of attraction, the combined exhibits being enhanced by a splendid display of high grade typography.

Immediately upon passing in through the main entrance of the Coliseum the visitor was struck with the splendor of the section

occupied by the Butler Paper Corporations. Here were shown specimens, attractively arranged, of the highest grade of printing, all done on the various grades of Butler papers. Demonstrations of making paper by hand were given by Dard Hunter, one of the foremost authorities on the art of ancient printing and paper making. In conjunction with this exhibit, the motion picture, "The Romance of Paper," portraying all the processes connected with the manufacture of paper, was shown for the first time.

The "baby" papermaking machine, in the exhibit of the American Writing Paper Company, attracted crowds continuously. In conjunction with an exhibit showing the "Eagle-A" line of papers, together with the various materials used in the making of paper, shown in their different stages, this machine actually made paper in the same manner as on the enormous Fourdrinier machines.

The Chicago Paper Company showed its line of papers, including the Foldwell Enamel, the folding qualities of which were demonstrated on a Cleveland folder in actual operation.



President William R. Goodheart, of the Chicago Club of Printing House Craftsmen, writing his reply to President Harding's greeting on paper made on the "baby" paper machine.

The Cleveland Folding Machine Company showed the Model C and the Model E Cleveland folders, with the Model B automatic feeders in two sizes.

Photoengraving processes were demonstrated by the F. Wesel Manufacturing Company in an unusual manner, a complete photoengraving plant being shown, made up of Wesel equipment, including some new devices for the purpose of facilitating production and reducing costs.

The instructive exhibit of the Manz Engraving Company is mentioned in the Processwork department of this issue, hence comment is unnecessary here.

Printing of halftones on Certificate Bond paper was featured by the Crocker-McElwain Company, this being one of the unusual demonstrations that attracted considerable attention.

Overlay processes were also among the exhibits that attracted attention. The A. M. Collins Manufacturing Company gave actual demonstrations of the Oak Leaf chalk overlay, in addition to showing its line of cover papers, cardboards, etc.

The Typolith overlay process was shown and demonstrations given in the booth of the Johnson Automatic Roller Rack Company, in conjunction with the display of efficiency devices for the pressroom, such as the roller racks and make ready tables.

The latest developments in composing machines naturally demanded attention, and those in charge of these exhibits were kept busy. The Lanston Monotype Machine Company kept four machines in actual operation, with other exhibits demonstrating the advantages of the machines and features of the nondistribution system, also emphasizing the new trade plant coöperation service which has grown rapidly since it was started a comparatively short time ago.

The Mergenthaler Linotype Company's exhibit contained three machines, Models 14, 22 and 24, and included an extensive display of linotype typography, showing what can be done on the machine in the way of high grade typography.

The Intertype Corporation showed the new Model D-sm intertype, which sets to 42 ems measure, also the Model C-sm machine, with exhibits showing different features and advantages of the intertype.

Two models of the linograph were shown by the Linograph Company, the Model 1, the regular single magazine, and the new



F. Wesel Manufacturing Company's Display.

Model 3, which is a multiple magazine machine and in which are incorporated many new features.

Machines exhibited by The Seybold Machine Company were demonstrating their working qualities at all times, being kept busy on work produced in the exposition. Here was shown the 32 inch automatic cutter, produced especially for the small shops desiring the facilities of the heavier machines, also the Seybold three knife book trimmer, the book compressor and a corner cutter. This exhibit was under the supervision of the western sales agents, the Charles N. Stevens Company, who also showed the paper drill for round hole punching, made by the J. T. Wright Company.

A Ludlow typograph, the machine which "completes the non-distribution system," was shown in operation in the booth of the Ludlow Typograph Company, and demonstrated its adaptability to display composition by casting type faces up to 72 point on a single slug. An exhibit showing how the machine is being used to produce display lines for advertising and other printed matter, also a number of specimens of matter cast on the machine, commanded a great amount of attention. The company also exhibited the Elrod lead, slug and rule caster.

The white clad "angels" of the Miller Saw-Trimmer Company were on the job at all times to demonstrate the various devices and accessories produced by the company. In the exhibit could be seen five Chandler & Price presses, among which was included one of the new Super Series 12 by 18 presses, all equipped with the Miller automatic feeders; a Miller universal saw trimmer with router and jig saw attachment; a Miller special purpose saw trimmer; bench saw trimmer; the Miller C saw attached to a linotype machine; also a new addition to the company's line, the Miller cylinder press feeder.

Miehle presses were shown to good advantage, actually "grinding out work" all the time, in the booths of the Miehle Printing Press & Manufacturing Company. These presses were equipped with the Dexter suction feeder and the new G. R. S. (George R. Swart) continuous feeder, also with the extension delivery.

In the Premier and Potter Printing Press Company's exhibit the Potter offset press was being operated with the Dexter suction pile feeder and the automatic pile delivery. The Premier printing press, equipped with the Cross continuous feeder and extension delivery, and the Whitlock pony press, were also in operation.

An especially interesting and educational exhibit was arranged by the Chicago Employing Electrotypers Association, showing different steps in the making of an electrotpe, together with a num-

ber of specimens of unusual work that has been done by the electrotyping process in the past, many of the pieces being of historical interest and also demonstrating the fact that there are possibilities in the process for producing work other than the ordinary every day printing plates to which we are all accustomed. In addition, moving pictures showing the different steps in the making of an electrotpe were shown.

The Harris Automatic Press Company arranged an excellent exhibit of work done on its offset presses by many of the leading lithographers of the country, and demonstrated how the work is produced by having a 36 by 48 Harris offset press, equipped with the Harris pile feeder and pile delivery, in actual operation.

George R. Swart & Co. demonstrated the G. R. S. continuous pressfeeder, the Frohn "Simplex" pile feeder attached to a Cleveland folding machine, the Chambers quadruple folder with King continuous feeder, and other machines for printers and binders.

The Royal Electrotpe Company prepared a splendid exhibit showing the various stages in the making of lead mold electrotypes, including an attractive display of colorwork printed from lead mold electrotypes.

The Rapid Electrotpe Company's exhibit contained photographs of the enormous plant, both exterior and interior, with other features showing the work produced in the plant.

Charles H. Collins featured the Climax roller washing machine, giving demonstrations of its efficiency and the advantages over the old method of washing rollers by hand, also the Juengst automatic continuous side stitcher made by the American Assembling Machine Company.

Paper drills, bundling presses and bookbinders' stand presses made up the exhibit of the Berry Machine Company.

The Christensen Machine Company demonstrated the practical working qualities of the Christensen automatic stitching machine.

Combined in the booths of the Wood & Nathan Company were the Standard high speed automatic job press and the Virkotype embossing machine.

Various efficiency and safety devices were on display in the booth presided over by Gene Turner, among them the type high disc planer, register guide, vibrator roller, Morgans & Wilcox job lock, and the safety guard for platen presses.



Seybold Machine Company's Exhibit.

The Printing Machinery Company demonstrated the Warnock diagonal block and register hook system, with other devices and appliances handled by the company.

The Margach metal feeder for typesetting machines was shown by the Printers Supply Company.

In the booth of the Barrett Bindery Company was an interesting display of the work done by the company, consisting of various styles of binders, cutouts, such as easels for display cards, etc.; also the Barrett-Ambait hand punch, a small machine which can be used effectively for punching any of three standard sizes of round holes in loose leaf sheets.

The United Printing Machinery Company gave an effective demonstration of the Chapman electric neutralizer, and also had the U. P. M. bronzing machine on exhibit, together with an elaborate display of samples of printing in which bronzing was used, these being produced on the machine.

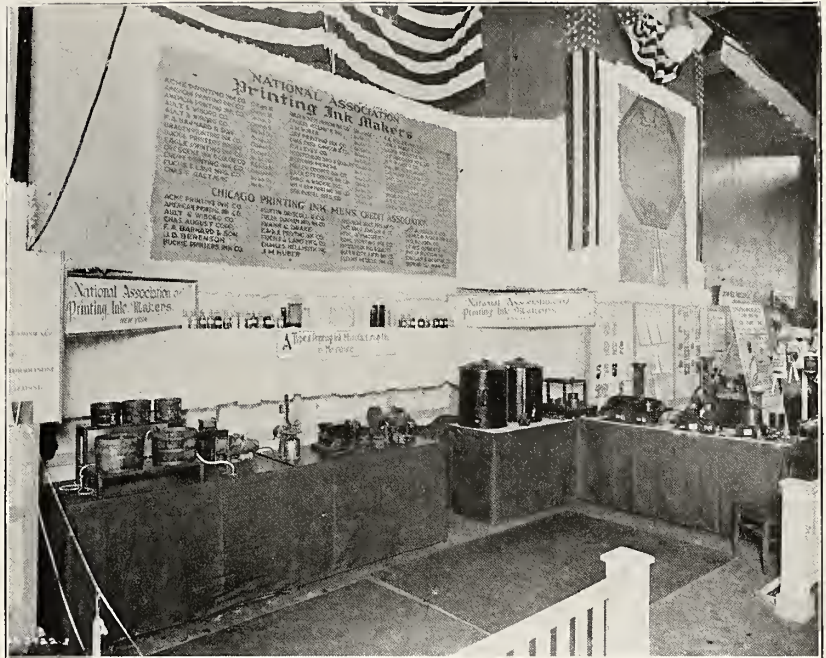
The ruling machines displayed by the Lindblad Corporation attracted attention. In addition to showing the single machine in operation, ruling sheets one way at a time, the company also had a two unit machine, or what might be called two machines working in "tandem," the cross ruling being done on one unit, and the sheets transferred automatically to the second unit for the down ruling, absolute register being maintained throughout the operation.

The Potdevin Machine Company's exhibit consisted of several sizes of gluing machines, which can be used for gluing either one or more strips across the sheet or the entire sheet as desired, on any materials used by the bookbinder (paper, cardboard or cloth), the machines being made for widths of 12, 18 or 24 inches. Paper bag, waxing and envelope machinery made by the company also had a place in the exhibit.

The Hacker line of printers' machinery and specialties was shown by the Hacker Manufacturing Company. Here were shown the Hacker test press, especially prepared for locating the defects in electrotypes; the plate gage and rectifier, an effective device for ascertaining the required amount of underlay required for plates before they are put on the press; the Poco and the Potter proof presses, and the type high planer.

One of the new devices which constantly attracted attention and aroused interest was the Friel check imprinter, displayed by Friel & Friel. This device can be attached to a Gordon press, or the press can be secured complete, and is arranged so that, in imprinting checks three on, for instance, the imprint is set once in any desired form, locked in the special chase and put in the press. When the sheet is fed into the press in the ordinary manner, head down, the first impression is made on the top check; the chase is then automatically raised so that the second impression is made on the middle check, and the third impression on the bottom check.

C. R. & W. A. Nelson gave a special demonstration of the Nelson heavy duty machine for punching, die cutting and tab cutting, and also the Universal drill jig for loose leaf work.



Miniature Ink Plant exhibited by National Association of Printing Ink Makers.

Bookbinding machinery was exhibited by E. C. Fuller Company, among the items exhibited being the National wire stitching machine, which has a single adjustment with automatic regulator for the wire feed; also the Smyth book sewing machine, which sews sections from 2 by 2½ inches in size up to 9 by 12 inches.

Fourteen Dexter machines for printers and binders were demonstrated in the booths of the Dexter Folder Company, among them the Dexter inserting and wire stitching folder, which takes signatures without the last fold, places the cover on wire stitchers and then makes the last fold.

The Post automatic envelope printing press is another new development which aroused interest. This press, the product of the inventive genius of C. L. Post, takes the envelopes from the pile, opens the flap, prints the corner card, and delivers the envelope with the flap folded back in the proper position. Mr. Post also exhibited his tympan holder and make ready saver.

The Poor Richard Corporation showed its new collator, also a drying machine as well as the Poor Richard color presses.

A No. 4 bookbinders' embosser, an 18 by 37 die press, and a 36 inch new model auto clamp paper cutter, comprised the exhibit of the T. W. & C. B. Sheridan Company.

The Cowan Truck Company showed the lift truck known as the Transveyor, also the Cowan electric self loading elevating truck, the latter being kept busy a good part of the time hauling loads around the exposition hall.

Proof presses were shown by The Vandercook Press, among them being the composing room cylinder and a photoengravers' proof press. Mr. Vandercook also demonstrated his vibrator rollers for platen presses.

A rather extensive display of wood mounting bases was made by J. W. Pitt, Incorporated.

Type metals are naturally difficult to display to advantage, yet attractive, interesting and educative exhibits were arranged by manufacturers of these metals. Not only were samples of the different metals to be examined, but by photographs and through other methods the visitors to these booths were given a good idea of how the metals are prepared. The metal houses represented were Gardiner Metal Company and E. W. Blatchford Company.

The National Bundle Tyer Company also had an interesting display of its machines, and these were kept busy tying packages.



Part of Exhibit of National Association of Printing Ink Makers.

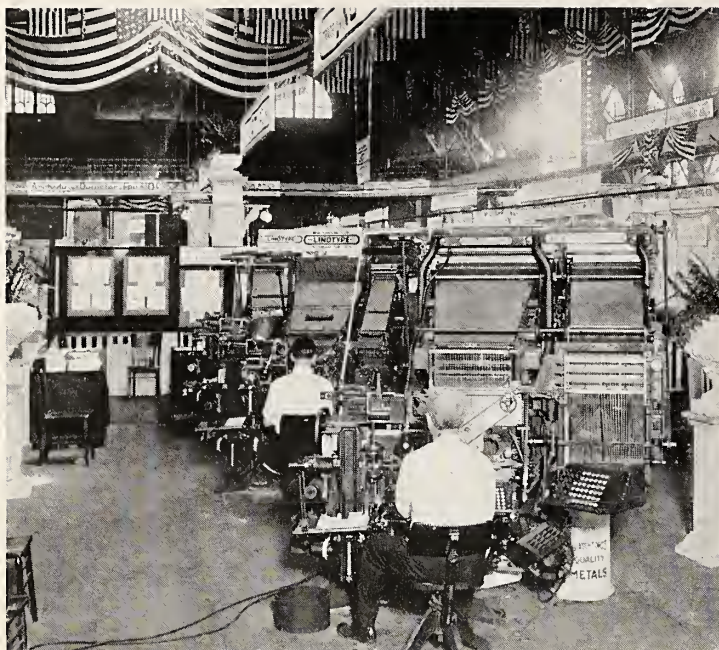


Exhibit of the Mergenthaler Linotype Company.

The C. B. Henschel Company gave demonstrations of the work done by the Milwaukee bronzer.

The Blatchford patent base was demonstrated continuously in the booth of the E. W. Blatchford Company.

Metal racks, cabinets and imposing tables, as well as other metal furniture for the composing room were displayed by the Chicago Metal Manufacturing Company.

Those who were interested in learning more about the manufacture of printing inks had an excellent opportunity in the exhibit of the National Association of Printing Ink Manufacturers, where they could view a typical printing ink manufacturing plant in miniature, actually mixing ink. Then, again, in the instructive chart which covered the entire back of the booths of the George H. Morrill Company, were shown the various ingredients used and the manner in which they are mixed.

Six models of the Bunn package tying machines were on exhibit in the booth of B. H. Bunn & Co., and these were kept busy demonstrating their effectiveness by tying packages for visitors.

Printers' rollers were also exhibited to advantage in several booths, the displays consisting of rollers in various sizes, with other features explaining the processes of manufacture. Firms exhibiting were Samuel Bingham's Sons Manufacturing Company, Chicago Roller Company, and the Ideal Roller Company.

The new Bickford roll feed press was shown in operation by Shattuck & Bickford. This innovation makes it possible to have the automatic roll feed on the ordinary job press, the paper being delivered cut to size or rewound as desired. Special attachments make it possible to punch any number of holes desired across the web, also to perforate either across the web or lengthwise.

The Anderson high speed job folder was demonstrated by C. F. Anderson & Co., also folders made by the company for special requirements, as well as the Anderson bundling press.

The Brackett Stripping Machine Company was also in evidence with its stripping machine, which attaches strips to the backs of books, thereby giving added strength and longer life to the books.

In the booth of the A. O. K. Equipment Company was to be seen the Stuebing tin mounting machine for attaching the tin strips at the tops of calendars and other hangers, also the Stuebing lift trucks made by the Stuebing Truck Company.

Demonstrations of the Barrett lift trucks and lift truck platforms were given by the Barrett-Cravens Company.

Two of the Osterlind printing presses were in operation in the booths occupied by the Osterlind Printing Press & Manufacturing Company, one being fed by hand, the other having the new Kluge automatic feeder attached.

The C. & G. Trimmer, the invention of E. Cheshire, and made by the C. & G. Manufacturing Company, is another efficient device that was displayed and demonstrated.

The Monitor line of wire stitchers and bookbinders' machinery was shown by the Latham Machinery Company, several models of the wire stitchers as well as perforating, punching and numbering machines, and the bench lever embosser, being on display.

The new model National book sewing machine, for edition, catalogue and light blank book work, also the Kugler looping machine, which makes single loop hangers for pamphlet work as well as two hole loop hangers for calendars, etc., were shown in the exhibit of the Joseph E. Smyth Company.

Some new developments in punching, perforating and stitching machines were shown by P. F. Rosback Company.

Another new device which was shown for the first time was the instant set mitering gage, an attachment for the Laclede saw trimmer, made by the Laclede Manufacturing Company. Two models of the Laclede saw trimmer, the small size remelting furnace, as well as specimen sheets showing the new type faces made by the Laclede Type Foundry, comprised the exhibit.

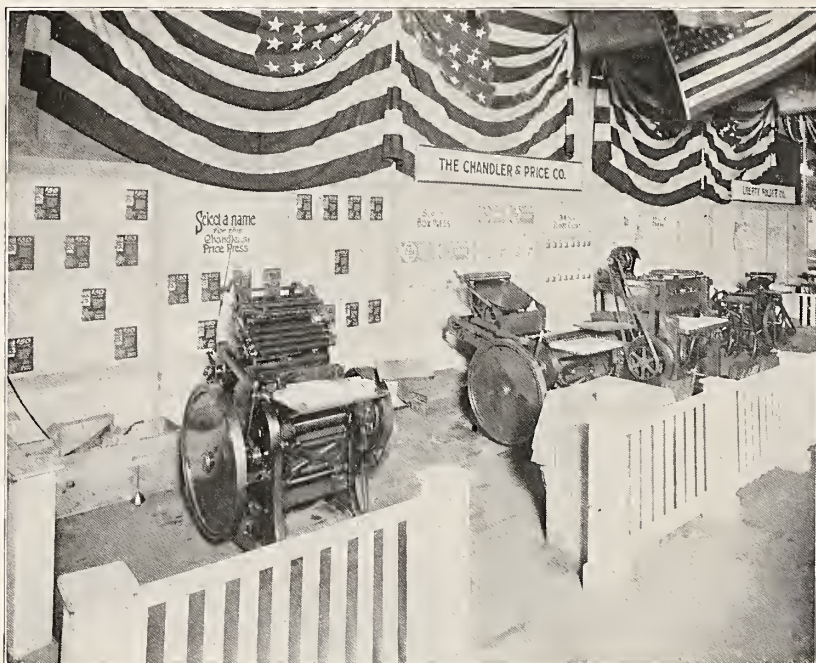
The new Trimosaw was shown by the Hill-Curtis Company, two of the No. 3 models and one Junior saw being on display.

Electrical etching for photoengravers was demonstrated by the Weeks Photoengraving Company, one of the Weeks electrical etching machines being used for this purpose.

Another simple, yet efficient, time saving device was shown by the Printers Products Company. This was the gripper perforator and scoring device, made by the Wenona Manufacturing Company, which can be attached to any standard make of job press in the same manner as the ordinary gripper, and which will perforate or score the sheet at the same time it is being printed.

Cline-Westinghouse motors and controllers were not only exhibited in the booth of the Cline Electric Manufacturing Company, but visitors had the opportunity to witness these electrical devices in actual operation on many of the machines in the other exhibits.

Book stitching machines, as well as box stitching machines, three of the first and two of the latter, were proving their efficiency to the visitors at the booth of the J. L. Morrison Company.



The Chandler & Price Exhibit.

Knives for paper cutting machines were shown in various sizes by the Simonds Manufacturing Company, together with steel rule for cutting and creasing, and circular paper cutters.

Printing plates made by the Star-Kee process were exhibited in the booth of the Star-Kee Process Company.

Three new Mentges folding machines, and also the Multicolor press, were exhibited by the Multicolor Sales Company.

The Fortified interchangeable electric pot for composing machines was demonstrated in actual operation in the booth of the Fortified Manufacturing Company.

Reducol compound, Magic type and roller wash, paste dryer, gloss paste, electrical destroyer, Richter's superior metal cleaner, were some of the items which interested visitors in the exhibit of the Indiana Chemical & Manufacturing Company.

The Hancock lineup machine was demonstrated for the first time by the Latham Automatic Registering Company, and the Latham Plate mounting system was also shown and explained.

The McCain automatic feeder, which can be attached to all makes of folding machines, comprised the exhibit of McCain Brothers Manufacturing Company.

An interesting display, showing the machines and methods comprising the Claybourn process of plate treatment for correcting printing plates, which have been devised by the Menasha Machine Manufacturing Company, occupied four booths and constantly attracted the attention of those who are interested in gaining greater efficiency in connection with the make ready of plates. The Claybourn non-stretch curved plate process was also demonstrated.

The Premier register table was another efficient piece of equipment that proved of interest. This was shown by the Premier Register Table Company.

The complete line of printers' supplies made and sold by H. B. Rouse & Co. presented a display that created no little interest.

Important features and advantages of the John Thomson presses were demonstrated and explained by the John Thomson Press Company.

The Thompson type, lead and rule caster attracted attention in the booth of the Thompson Type Machine Company.



The White Clad "Angels" of the Miller Saw Trimmer Company Were in Evidence.

In continuous operation and attracting a great amount of interest, was the Taylor registering projector, exhibited by the Taylor Registering Projector Company.

The Universal-Peerless rotary perforator, also the Peerless foot power perforator, together with other machines comprising its line of printers' and bookbinders' machinery were exhibited by A. G. Burton's Son, Incorporated.

Another new appliance exhibited for the first time was the Super Pony ink fountain for platen presses, shown by the American Millers & Manufacturers Trading Company.

Important work that is being done for the benefit of the printing and allied trades, with special emphasis on the educational side, was explained by representatives of the United Typothetae of America in the booth maintained by that organization.

Special credit is due A. F. Lewis & Co., publishers of the Printing Trades Blue Book, who maintained a special free stenographic service and information bureau as well as messenger service for the benefit of all visitors and exhibitors.

Special credit is also due Walden Sons & Mott, Incorporated, for the efficient manner in which they handled the official paper known as the *Printing Daily*, giving a complete resume of the activities and important events each day.

Of course, the other printing trade papers were in evidence, each one showing the special educational work it is doing for the benefit of the allied trades. Exhibits were maintained by *The American Printer*, *The Ben Franklin Monthly*, *The National Lithographer*, *The National Printer-Journalist*, and *THE INLAND PRINTER*.

Of course, we must not forget the Old Time Printers' Association of Chicago, in whose booth many old friends had the opportunity of meeting and recalling tales of the "good old days." Neither must we overlook the section maintained by the Printers' Supplymen's Club of Chicago, where the supplymen from all over the country could gather, and where the international organization of those selling to the printing and allied trades was brought into being. A special notice of this new organization is made elsewhere in this issue.



How the Royal Electrottype Company Demonstrated the Advantages of Its Product.

Other exhibits were made by the Addressograph Company; American Multigraph Sales Company; James L. Beck; Chicago Devices Company; Chicago Lino Tabler Company; Economy Products Company; Efficiency Device Company; Fischel Paper Company; Goudy Manufacturing Company; Grier Press; A. W. Hall & Co.; R. G. Haskins Company; Ideal Stitcher & Manufacturing Company; International Paper Box Machine Company; David J. Malloy Company; Marathon Electric Company; S. A.

and discussed, the addresses at the Convention, and by the unmistakable business interest at the Exposition in every equipment that promised improved quality or increased economy in operation. There was, throughout, a spirit of vigorous inquiry and close, critical study of all the exhibits for definitely practical purposes, and the exhibitors found themselves rather strenuously employed, day after day, demonstrating to the printers from all parts of the country who were confidently preparing for the business ahead of them.—*From The Linotype Bulletin.*



Booth of the Inland Printer.

Maxwell Company; E. W. Meyer Company; Partridge & Anderson Company; Peerless Engraving & Colortype Company; Production Meter Company; Quality Electrotpe Company; Sieber Products Manufacturing Company; A. A. Simonds & Son Company; W. H. Sylvester & Son; Thaler Keyboard Company; Verplex Art Company.

CHICAGO THE UNDENIABLE

If we cold grammarians of the East had not long ago forgotten how to use flowers of speech gracefully, we should here and now shower Chicago and its printer craftsmen with a tribute of efflorescence entirely composed of adjectives glowing like the blossoms of rose clad Darjeeling. The brightest garlands in the bright lexicon of enthusiasm would be none too rich for men who so well succeeded in yoking together those sometimes incompatible genii, Imagination and Efficiency. With unrestrained imagination they conceived a convention and an exhibition that should make the Second Convention of the International Association of Printing House Craftsmen "go down in history as being of national importance, and as having made a national impression." Their own words were these, set down in public print with no tiny loophole left for fine strategic retreat. Bold words—and though we came from all parts of a somewhat extensive continent, we were all spiritually sons of a State named Missouri. But what they had conceived with imagination, they achieved with that efficiency to which Chicago sometimes blushingly confesses as emphatically hers. The result was a gathering which will unquestionably have a pronounced effect on printing in America, not only in the immediate future but for a long time to come. Those who studied the Convention and the Graphic Arts Exposition for their deeper significance were impressed by the alert attention with which the thousands of visiting printers listened to,

THE OLD TIME PRINTERS AT THE GRAPHIC ARTS EXPOSITION

Should auld acquaintance be forgot,
And never brought to min' ?
Should auld acquaintance be forgot,
And days o' auld lang syne?

These lines of Robert Burns are typical of the spirit that pervaded the booth kindly furnished by the management for use of The Old Time Printers' Association of Chicago at the recent Graphic Arts Exposition in the Coliseum at Chicago. Members of the association availed themselves of the opportunity to meet old friends and make new ones. A number of out of town visitors registered their names, several affiliating with the association as non-resident members under the provision of an amendment to the constitution adopted at the July, 1921 meeting.

Ladies were welcomed by Mrs. Clara J. Shepard, daughter of the late Henry O. Shepard, as hostess of the booth. She is the only woman member of the association, and is elected for life.

Among the registrants were Stephen H. Horgan, of New York city, the well known dean of photoengravers, and A. H. McQuilkin, editor of the *National Builder*, Chicago, and formerly editor of *THE INLAND PRINTER*.

An interesting development of the occasion was a letter from a member of the association, received after the show had closed, which seems of sufficient interest to give here.

DEAR MR. PARKER: You will recall our conversation at the Graphic Arts Exposition last week, and my promise to write you a brief note concerning my ownership of one of the first printing presses shipped west of the Mississippi River.

Soon after the close of the War of the Rebellion, Worth County was cut off from the north end of Gentry County, Missouri, and Grant City, the county seat, was laid out. C. G. Bridges, of Decatur County, Iowa, began the publication of a weekly, the *Worth County Enterprise*, when the village contained about a score of houses. I was his apprentice, and in two years became the publisher. The paper was printed on an old Ramsey hand press; its bed was lifted up against the platen when making an impression, otherwise it was similar to the old Washington press. It was first used in some eastern Missouri border town, the name of which I can not recall (it may have been Hannibal or Louisiana), and in the course of years moved westward as the Star of Empire took its course, ending its days of usefulness in the backwoods village.

In 1870 I sold the paper (its name had been changed to the *Grant City Star*) to James M. Pierce, who became the owner of three great farm journals, the *Iowa Homestead*, the *Wisconsin Farmer* and the *Farmer and Stockman* of Missouri. He died suddenly at his home in Des Moines, Iowa, on the first day of last November.

I plan to visit a sister in Harrison County, Missouri, the middle of this month and will endeavor to take a trip to Grant City and ascertain what became of this pioneer press, and its early history.

With kind regards, fraternally yours, CHARLES H. KOHLMAN.

In a subsequent letter Mr. Kohlman offers the suggestion that possession of the old press referred to be acquired by The Old Time Printers' Association, and, under its auspices, placed in a museum for preservation. In future expositions this press, as well as other ancient printing contrivances which might be available, could be shown as relics of the past in contrast with the machinery of today.—*Samuel K. Parker.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Remarkable Growth of Australian Paper House

The firm of B. J. Ball, Limited, entered the paper business in Sydney, Australia, twelve years ago, and since then has opened branches in Brisbane and Melbourne and in Auckland, New Zealand, to take care of the rapid increase in the volume of business. To announce the removal of the Melbourne branch to larger quarters the company issued a handsome booklet "The Business that Service Built."

New Agents for Shattuck & Bickford

The following new agencies for the Shattuck and Bickford roll feed job press have been announced: New York, George R. Swart & Co., Printing Crafts Building; Chicago, Harnett, Weatherly & Hoffert, 608 South Dearborn street; Minneapolis, Printers' Supply Company, 306 South Sixth street. The company reports that present business and future prospects are exceedingly gratifying.

Charles H. Kirnard Joins Edward Engelmänn, Inc.

Charles H. Kirnard has joined forces with Edward Engelmänn, Incorporated, manufacturers of lithographing and printing inks, 347 West Broadway, New York city. Mr. Kirnard will superintend the manufacturing end of the business, having had twenty-five years' experience in the art of inkmaking with concerns such as George H. Morrill Company, J. M. Huber, Sinclair & Valentine, and Gray's Ferry Ink Company.

Gorton Paper Corporation Organized

Clifford W. Gorton, who for the past two years has been manager of the New Haven Paper Company's branch at Bridgeport, Connecticut, has organized the Gorton Paper Corporation, capitalized at \$50,000. The new company handles fine and coarse papers and paper specialties. Its offices are at 181-195 Cannon street, Bridgeport.

Toronto Typefoundry to Represent Intertype in Canada.

Announcement has been made by Vice President G. C. Willings of the Intertype Corporation, that the Toronto Typefoundry Co., Limited, will handle the sale of intertypes in the Dominion of Canada, succeeding Miller & Richard. The forces of the Toronto Typefoundry Company, Limited, are well acquainted with the handling of slug casting composing machines. The com-

pany maintains offices in Toronto, Montreal, Winnipeg and Regina, and will carry demonstration machines, also a stock of parts and supplies for customers, at its principal offices.

R. J. Frackleton Visits Orient

R. J. Frackleton, president of the Chandler & Price Company, left September 1 for an extended trip through the Orient. Mr. Frackleton will visit Japan, China, Korea and the Philippines to investigate present conditions and future possibilities for the sale of printing machinery in these countries. The Chandler & Price Company has been doing business in the Orient for several years, and Mr. Frackleton is making the trip to keep in touch with present requirements and to cooperate with the company's agents.

Annual Convention of Electrotypers

The twenty-fourth annual convention of the International Association of Electrotypers will be held at the Lafayette Hotel, Buffalo, New York, on Thursday, Friday and Saturday, September 22, 23 and 24. There will be a meeting of the executive committee of this organization at the same hotel on Wednesday, September 21. The tentative program of the entertainment features includes a visit to Niagara Falls Thursday afternoon, a banquet Thursday night, a luncheon for the ladies Friday noon, and a theater party for all in attendance at the convention Friday night. All the members in attendance have been invited to be present at the luncheon of the Rotary Club Thursday noon. An outline of the business program is now being prepared, due notice of which will be given to all engaged in the electrotyping industry.

N. E. A. Delegates to the Press Congress of the World

President E. E. Brodie of the National Editorial Association, has announced the following appointments as delegates to the Press Congress of the World, which will be held in Honolulu during October: W. W. Aikens, *Star*, Franklin, Ind.; John P. Herrick, *Breeze*, Olean, N. Y.; Dietrich Lamade, *Grit*, Williamsport, Pa.; H. U. Bailey, *Republican*, Princeton, Ill.; H. B. Hale, *Gazette*, East Hartford, Conn.; W. J. Smith, *Sun*, Waukegan, Ill.; Homer Harwood, *Watchman*, Warren, Mich.; H. R. Ripley, *Advertiser*, Tipton, Iowa; Fred Hadley, *Enterprise*, Winnebago, Minn.; Mrs. Charlotte Woodring, *Journal*, Peru, Ind.; George B. Dolliver, *Moon-Journal*,

Battle Creek, Mich.; W. R. Hodges, *Herald*, Sleepy Eye, Minn.; John C. Rogers, *Gazette*, Dyersburg, Tenn.; L. F. Black, *News*, Elgin, Ill.; E. S. Bronson, *American*, El Reno, Okla.; C. W. Baum, *News*, Perkasie, Pa.; A. T. Spivey, *Daily Journal*, E. St. Louis, Ill.; Joseph H. Zerby, Jr., *Daily Republican*, Pottsville, Pa.; Jens K. Grondahl, *Daily Republican*, Red Wing, Minn.; George A. Nichols, *Vindicator & Republican*, Estherville, Iowa.

John S. Thompson Re-enters Printers' Supply Field

John S. Thompson, known wherever linotypes are used as the author of "The Mechanism of the Linotype," a text book for operators first published by THE INLAND PRINTER in 1902 and which has gone through five editions since, is getting back into harness again and will represent the Printers' Supply Company, of New York, and the C. & G. Manufacturing Company, of Chicago, upon his return to the Pacific Coast. Mr. Thompson will have his headquarters in San Francisco, and intends to handle, besides the Margach metal feeder and the C. & G. trimmer, other composing room devices. His long experience in the machine composition field gives assurance of valuable service to printers of the Pacific Coast.

Charles Everett Johnson With Bertsch & Cooper

Bertsch & Cooper, typographers and art counselors for advertisers, announce that Charles Everett Johnson and his staff of illustrators are now associated with them at 15 East Huron street, Chicago. Mr. Johnson, who is known throughout America as an authority on pictorial publicity, brings to the organization not only his own talent but the experience and abilities of the illustrators who have been working with him. The business will be conducted under the firm name of Bertsch & Cooper, Charles Everett Johnson, associate.

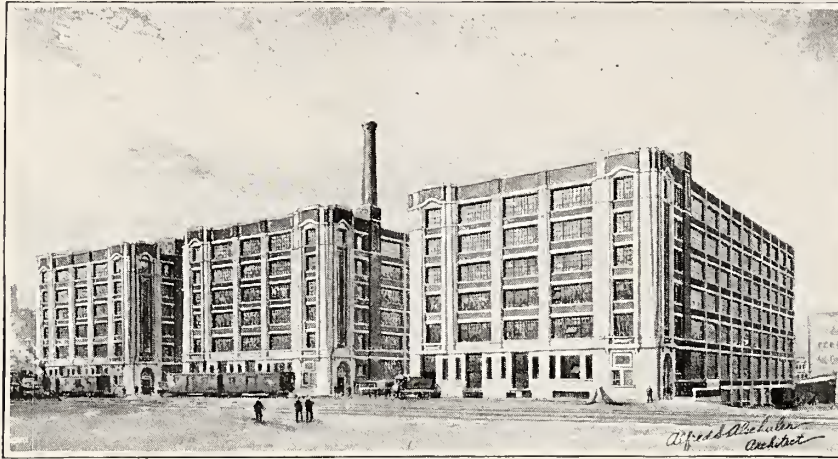
A New Book on Franklin

Many books have been printed and published on Franklin, some consisting of as many as ten volumes, but word comes from the Porte Publishing Company, Salt Lake City, that they are at work on a new book on Franklin which will consist of Benjamin Franklin's printing experiences and a complete yet concise biography of our Ben written by George E. Wray, and dealing principally with Franklin's printing and publishing experiences, and other matters of particular interest to printers.

World's Largest Printing Plant to Be in Chicago

When the proposed new plant of the Cuneo-Henneberry Company is completed Chicago will have the largest printing plant in the world. The three new units to be con-

on Saturday, July 23. Mr. Hoerth is well equipped to take care of the western interests of the F. Wesel Manufacturing Company. Printers, photoengravers, electrotypers and the newspapers will find him to be a real "service" man.



Proposed New Plant of the Cuneo-Henneberry Company.

structed, together with the Cuneo-Henneberry Company's present plant, it is said, will give that company an establishment much larger than that of the Curtis Publishing Company, Philadelphia, which is at present the largest in the world.

The site for the new plant is on the west side of Grove street, just south of Twenty-second street, across the road from the present Cuneo plant. It will extend back to the Chicago river. John F. Cuneo, president of the company, says it was the prospect of the lakes to the gulf and great lakes ocean waterways that induced the company to build the new plant on the river. The Cuneo-Henneberry Company uses 250 tons of paper daily when running at full capacity, and a great saving will be effected by having the material brought in by boat.

The plans for the new plant have been completed by Architect Alfred S. Alschuler, and work on the first unit will begin immediately. The first unit will contain 165,000 feet of floor space and will cost \$500,000. It will be completed by the first of next February.

The business of the Cuneo-Henneberry Company has grown remarkably during the past three years, from \$450,000 in 1918 to \$3,600,000 in 1920. Mr. Cuneo estimates that the business done by the firm in 1921 will amount to about \$4,500,000.

A. J. Hoerth Manager Wesel's Chicago Branch

During the week of the Graphic Arts Exposition, F. Wesel, president of the F. Wesel Manufacturing Company, appointed A. J. Hoerth as manager of the Chicago branch, the office of which is located in the Monadnock block. Mr. Hoerth took an active part in the organization of the Graphic Arts Exposition, serving on one of the committees, and it was largely due to his energy that the Wesel exhibit was installed and in operation when the doors of the Coliseum opened

The traveling representative of Wesel's western office is George E. Haviland, a practical photoengraver and printer who has proved his ability at solving mechanical production problems in many fields.

"Standard Chromatic Chart of Color Composition"

It is becoming recognized more and more that the proper use of color in connection with printed matter is a big factor. Especially is this true with relation to advertising matter. A little touch of color appropriately used, frequently, in fact nearly always, makes the difference between success and failure in the appeal of any piece of printing that carries an advertising message. To make the proper selection of colors, to have just enough color and not overdo it, is something that has proved a difficult problem to many. It was with this in mind, and to give something that would be of assistance to those who have to make selections of colors for printed matter, that Charles E. Vautrain prepared his "Standard Chromatic Chart of Color Composition."

This new chart will be found of great value by those who desire to be sure that their color selections are correct. It is compact, yet it furnishes a wide range of correct color combinations in dominant, complementary and analogous harmonies—the publishers say over one hundred thousand combinations—and all colors can be visualized upon any stock in combinations of from one to six colors.

An extremely interesting as well as valuable addition to the chart has been made in the form of a "Correlation Chart of Color Interpretation," which gives the symbolism, characteristics, mood, influence and temperature of all colors that appear in the chromatic chart.

This new color chart is divided into three sections, section A, on the left, comprising the light values or tints; section B, in the center, containing the medium colors, and section C, on the right, the dark values or

solid colors. Each section is subdivided into ten units, representing the principal steps of the spectral or prismatic colors. On each unit are printed key numbers for selecting the various forms of harmonies.

The chart is in very compact form, measuring, when folded, 4½ by 8½ inches, and about one-half inch in thickness. It is made and distributed by The Chromachart Company, Holyoke, Massachusetts.

An Improved Electric Demagnetizer

A new and improved electric sheet heating device for cylinder and web printing presses is announced by the Utility Heater Company, Incorporated, 239 Center street, New York city. The company states that the heating units are guaranteed not to burn out and that they can not burn the sheets. Three different degrees of heat may be applied by simply turning a switch. It is light and simple and can be attached almost anywhere around the cylinder like an electric neutralizer. It is intended to take the place of both neutralizers and gas demagnetizers. This heater is the invention of Charles H. Cochrane, who formerly conducted a department of patents in THE INLAND PRINTER and was a frequent contributor of special articles.

About two years ago Mr. Cochrane set to work to produce an electric heater which could be given a guarantee of permanency, and his efforts have been successful. The heat secured is said to be steadier than the heat from a gas burner and it can be turned on by stages, low, medium and high heat, and the cost of electric current consumed is not excessive. The heating units are kept below red heat so the paper can not be set on fire. There is no danger of any of the heating units going dead and rendering the heater useless.

The Utility Heater Company also manufactures an open flame gas heater with automatic cutoff. Small heaters are also manufactured for Kelly presses and platen presses with Miller automatic feeders.

International Association of Printers' Supply Salesmen

Local clubs or guilds of salesmen handling supplies for the printing and allied trades have been in existence for several years past, and the thought has been in the minds of some of the leaders that the influence of these local bodies could be increased by forming an international organization. Arrangements were made for a combined meeting at the booth of the Printers' Supplymen's Club of Chicago at the Graphic Arts Exposition, and forty-nine members of the profession, representing six cities, met and completed the preliminary work of organization.

The preamble to the constitution and by laws which were adopted reads: "With a view to developing a community of interest and a fraternal spirit among printers' supply salesman of the United States, Canada and other countries, and for the purpose of assisting each other, existing societies of printers' supply salesmen, through their authorized delegates, do hereby organize themselves into an international organization."

The object, as stated in the constitution, is to encourage and foster a feeling of

friendship between printers' supply salesmen, to devise ways and means for bettering the condition and advancing the interests of the members, to spread this influence internationally through the establishment of local or sectional associations, and to develop a spirit of coöperation in all matters of mutual interest. Furthermore, it will be the object to encourage a high standard of proficiency, to promote the interest of the printing business in all its branches, and to maintain among the members a just and equitable method of conducting their business and work.

The officers elected to serve for the first term were: President, C. A. Dresser, New York; first vice president, Joseph A. Borden, Chicago; second vice president, M. E. Hays, Philadelphia; secretary, Charles A. Walden, Jr., New York; treasurer, C. P. Evans, Chicago. The Executive Committee consists of D. J. Casey, New York; Charles H. Collins, Chicago; William Griswold, San Francisco; Herbert F. Dixon, Philadelphia.

The meeting at Chicago was called to order by C. P. Evans, president of the Printers' Supplymen's Club of Chicago, who was elected temporary chairman, Charles H. Collins, secretary of the Chicago club, being elected temporary secretary.

A New Type Planer

A combined mallet and planer known as the "Ever-Ready" Two-in-One Type Planer has been put on the market by the Printers' Specialty Company, 508 South Dearborn street, Chicago. The mallet and planer are always together, which saves the time spent in locating them when either or both are misplaced. The planing block is bored to receive the hammer, which operates in the same manner as the plunger of a pump. The revolving handle makes possible the planing of forms at any angle on the stone or press bed. The invisible hammer hits on leather which reduces noise to the minimum. There are no glancing blows struck by this type planer as it strikes a straight downward blow in the exact spot needed in planing forms. The strength of the blow is regulated, thereby preventing the defacement of type faces, which is likely to happen through the misuse of the mallet.

Frederick Wallace Smith

On July 25 Frederick Wallace Smith, affectionately known among country publishers as "Dad" Smith, passed away at his home in Salt Lake City. A short funeral service was held by the B. P. O. E. and the body was taken to Minneapolis, Mr. Smith's former home, for burial.

Mr. Smith was born in Orange County, Vermont, in 1856 and went to Minnesota with his parents when he was fifteen years old. Here he lived until he went to Salt Lake City a year and a half ago to join R. T. Porte in the Porte Publishing Company. For many years Mr. Smith was traveling representative in the Northwest for the American Type Founders Company and other printers' supply houses. During this time he became acquainted with Mr. Porte, and later became interested in cost systems for printers. When Mr. Porte gave up the

printing business Mr. Smith joined the forces of the Robert S. Denham Company as a cost expert.

Mr. Smith is survived by his widow, two daughters, Mrs. Audrey S. Chute and Mrs. Margery E. Bell, and a son, Edmund A. Smith.

Typographical Table

One of the most complete and practical type charts we have yet seen is the Typographical Table published by the Typographical Table Company, 3804 "W" street, South Omaha, Nebraska. The table consists of four sheets, one each for 6, 8, 10 and 12 point type. The number of lines a given number of words will make in any face of 6, 8, 10 or 12 point type can be quickly ascertained and the depth of the page, set either solid or leaded, is instantly shown in inches. When cuts or initials are used, the number of extra lines required can be easily determined. These tables are printed on paper so that the layout man or composing room foreman can place them under the glass on his desk. If the desk is not covered with glass the tables may be mounted on binders' board or some other suitable material. Complete instructions for using are printed on the tables.

Notes from Headquarters of the United Typothetae

For the first time in many years an extraordinary session of the Executive Committee of the U. T. A., the regularly

was the time for the regular quarterly meeting of the Executive Council, but the officers and council felt that on account of the general conditions existing in the printing industry the meeting ought to be amplified into a meeting of the Executive Committee. Two days were devoted to the hearing of statements by each member of the committee and the Executive Council on the question of the U. T. A. and its labor policy. These statements were followed by a thorough discussion of three alternatives which lay before the U. T. A. First, to continue its present labor policy and the Open and Closed Shop Divisions and the Industrial Relations Committee as provided by amendments to the constitution at St. Louis last year; or, second, to abolish these divisions and divorce itself from labor matters entirely; or, third, to adopt a militant policy and take aggressive action in labor affairs, as an association. All present were united in the thought that nothing must be done which would interfere with the Typothetae's great educational aims and its mission of upbuilding the industry, and after a discussion and a process of elimination the committee finally took the attitude that it was not wise to trade horses in the middle of the stream and that the wisest thing to do, all things being considered, was to continue the present policy of Open and Closed Shop Divisions and to give this plan a thorough trial, it being the belief of many of the commit-



Artistic Paper Exhibit at Chicago's Pageant of Progress.

This illustration shows the handsome exhibit displayed by the Seaman Paper Company, 208 South LaSalle street, Chicago, at the Pageant of Progress which was held on the Municipal Pier, Chicago, July 30 to August 14. The exhibit comprises samples of printing of all classes, raw stock showing the various processes of papermaking, and a display of magazines of national circulation in which the paper was supplied wholly or in part by the Seaman Paper Company.

elected governing body of the association ad interim between conventions, was held at Chicago during the week of July 25 to 30. Meeting jointly with the committee were the officers, the Executive Council and the Committee on Industrial Relations. It

teemen that the present plan had not been thoroughly tried out. Accordingly, the committee voted that it was their opinion that no change ought to be made in the present constitutional plan for handling labor matters.

Chicago's First War Hero Honored by Old Time Printers

The memory of Chicago's first war hero, Ensign George Ronan, who was slain by Indians on August 15, 1812, while defending women and children fleeing from Fort Dearborn, was honored at the Municipal Pier, Sunday afternoon, Aug. 7. Members of the Old Time Printers' Association of Chicago gathered at Mandel Brothers' exhibit where Thomas A. O'Shaughnessy's mosaic art panel commemorating the immortality of valor was on display during the Pageant of Progress. Mrs. Mary Hollister-Launius placed a huge wreath at the base of the panel, and Ambrose Wyrick, a former member of the Metropolitan Opera Company, sang.

Mr. O'Shaughnessy presented the memorial to the Old Time Printers' Association, and a committee was named to provide a permanent home for it. President William J. Hack, Vice President John C. Harding, Edward M. Keating, William C. Hollister, B. Frank Howard, William Sleepeck and Mrs. Clara J. Shepard are the members of the committee.

Whitaker Paper Company Takes Over Wright-Barrett & Stilwell

A banquet celebrating the merger of the Wright-Barrett & Stilwell Company with the Whitaker Paper Company, of Cincinnati, was held at the Hotel St. Paul, St. Paul, Minnesota, on the evening of July 30. A. L. Whitaker, president of the Whitaker Paper Company, presided. The St. Paul house makes the twelfth fully organized division of the organization.

Bryant Venable, secretary of the Cincinnati organization and assistant to the president, was toastmaster. He reviewed briefly the growth of the Whitaker Paper Company in eighteen years and explained the method of standardized operation and centralized executive control according to which all the branch houses function, handling identical lines of merchandise from the same sources. He announced that the Wright-Barrett & Stilwell Division would become one of the Eagle A service houses of the American Writing Paper Company.

C. F. Wright, former president, and D. H. Wright, former vice president of the Wright-Barrett & Stilwell Company, both spoke in enthusiastic terms of the merger and announced their intention of remaining with the St. Paul Division. Practically the entire personnel of the old organization will be retained by the new management. Robert Shatsnider, formerly manager of the Dayton, Ohio, branch of the Whitaker Paper Company, will be manager of the St. Paul Division.

American Line Type Chart

A new type chart for printers, publishers and advertising men has been published by the Type Chart Publishers, P. O. Box 640, Cleveland, Ohio. The left hand vertical column contains the "type space" numbers in square ems pica; the top horizontal column contains the "words" numbers. By following the line containing the space number to the right, and the column con-

taining the words number downward until the two lines meet, the number representing the size and style of type face that can be used is quickly ascertained. The leading type faces from six point to eighteen point are listed. From this chart one can find out how much space copy will occupy when set in a certain size and style of type; what type may be safely used on a job, and the number of words required to fill a given space.

Good Demand for Printing Equipment in Mexico

When G. Ben McCormack, then assistant to W. M. Kelly, manager of the Kelly press department of the American Type Founders Company, was sojourning in Mexico for the benefit of his health last winter, he was asked by the National Paper and Type Company, Mexican agents for the Kelly press, to demonstrate that press to Mexican printers. As a result of the demonstration twenty-four presses were sold to printers in the leading cities of Mexico. The interest aroused by Mr. McCormack influenced a delegation of prominent printers to visit the Graphic Arts Exposition at Chicago where they gave several large orders for printing equipment. On his return to Jersey City Mr. McCormack was appointed Kelly press advertising and sales promotion manager. Mr. McCormack was born in Chicago. He has had a wide experience in the printing industry and has held executive positions in the United Kingdom, India, China, Japan and the Philippine Islands as well as in the United States. He has been connected with the Kelly press since its beginning.

Aids for House-Organ in Paper Industry

A clearing house for house-organs in the paper industry has been established by the American Paper and Pulp Association, the federation of paper manufacturers, in an effort to assist the editors of house-organs, employees' magazines and similar publications. It has been found that the paper industry has a large number of such publications, both in the manufacturing and merchandising fields, and some of the mill publications are of high standard. There has been, however, no systematic manner in which these company editors could exchange ideas and aid each other in their campaigns for safety, employees' welfare, and similar work on the part of either manufacturers or merchants. The new service, therefore, is expected to meet quite a need among the house-organ publishers, and its establishment has been received with many expressions of appreciation.

The American Paper and Pulp Association is not confining its new work to the publications of the manufacturers, but is preparing to coöperate also as desired with the distributors of the product of the mills. While the association will devote a department of its own publication, *The Paper and Pulp Industry*, to the house-organs, it will also through its information service send special material direct to the editors of the various company publications, to make one editor's "hunch" a suggestion to his

brother editor in another company. Special unique features in such magazines will thus be called to the attention of all in this field.

New Ink Distributor for Platen Presses

A new ink distributor for platen presses has recently been patented by R. O. Vandercook, Chicago. The inventor states that this device is simple in its construction and that it will outwear more complicated distributors. The new distributor is self adjusting and can be quickly put on or taken off the press. A new method is used for inducing lateral travel. It is free in action and eliminates friction producing springs usually used to reverse the travel. This system uses two distributors of different diameters on presses having three form rollers. Streaks are eliminated by giving the third or last roller a continuous supply of ink from all the other rollers. Non-slip truck wheels prevent the form rollers from slipping and slurring on the form and do away with the need of gears and racks.

Eugene Kelly Joins Metals Refining Company

The formation of a type metal department in its plant at Hammond, Indiana, has been entrusted to Eugene Kelly by the Metals Refining Company, of Chicago. Until recently Mr. Kelly was in charge of the British Smelting and Refining Company, of Montreal, Canada, but he is well acquainted with the printing trade in the Middle West, having sold type metal in this section before going to Canada in 1919. In a form letter to the trade Mr. Kelly states that all users of type will be welcome at the company's plant at Hammond. He says there is no mystery or secret connected with the manufacture of type metal, and the company will be pleased to demonstrate to interested visitors how it is made.

Massachusetts Team Wins Printers' Baseball Honors

At the close of the Union Printers' National Baseball Tournament, staged at Detroit, Michigan, from July 30 to August 6, the Massachusetts aggregation was awarded championship honors, with the Indiana team as runnerup.

Ten games were played in six days, and teams from the following named cities participated: Washington, D. C.; Indianapolis, Chicago, Roslindale, Mass.; Detroit, St. Paul, St. Louis, Brooklyn, Cincinnati, Cleveland, and New Brighton, Penn.

The prizes, which were presented by President Dallas on the evening of Saturday, August 6, consisted of the Garry Herrman Trophy; fifteen stick pins contributed by Addie Kummer; an equal number of engraved pocket knives from the Lanston Monotype Machine Company; as many more engraved cigarette cases from the Intertype Corporation, and fifteen seal leather wallets from the Mergenthaler Linotype Company.

Several boat trips and other forms of entertainment were provided throughout tournament week for the four hundred visiting printers and their wives.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

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NEW YORK ADVERTISING OFFICE, 41 PARK ROW

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No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Tbanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

HALF-INTEREST in weekly newspaper and job business in prosperous north-western city of 3,500 available to competent mechanic who can take entire charge of production; no editorial duties; money-making proposition requiring a high-class man; two linotypes, three presses, Miller saw, Boston stitcher and other modern equipment, electrically operated; at least \$6,000 cash required. S 444.

WANTED—Printer or publisher, Catholic, to back new monthly in virgin field of big institutional buyers and builders. I have intimate acquaintance with field and long editorial and publishing experience. S 443.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALEBOOK CO., Chicago.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. S 224.

FOR SALE

FOR SALE: PRESSES—Two 70-inch 6/0 two-color Miehle presses; one 56-inch 1/0 two-color Miehle press; 1 5-E Whitlock pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 No. 5 Optimum cylinder press, bed 30 by 43 inches, 3 H. P., 220 volts, D. C. Sprague motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches, style "J" Laureate; 1 Golding jobber, size 19 by 21 inches, 220 volt motor; 1 John Thomson scoring and creasing press, size 20 by 30 inches. **FOLDERS AND FEEDERS**—1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder; 1 Anderson 32-inch single fold folder. **MISCELLANEOUS BOOKBINDERS EQUIPMENT**—1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Seybold double head 7 by 38 inch die press; 1 Robinson rotary board cutter; 1 Model "B" Cleveland folding machine, four parallel folds; 2 Seybold round cornering machines; 1 Hickok rotary board cutter; 1 Sheridan arch smasher; 1 H. L. Roberts silk stitching machine; 50 brass bound punch boards, 18 by 24 inches; 1 Juengst gathering machine, 10 boxes, 9 by 12 inches, with three wire stitchers, Cline 220 D. C. motor, practically new; Elliott addressing and mailing machines. GEORGE R. SWART & CO., Inc., Printing Crafts bldg., 461 Eighth avenue, New York city.

FOR SALE—New and overhauled machinery for printing, binding, and cutting and creasing; cylinders 16 by 21 up to 50 by 74; new and overhauled Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton cabinets; stone frames; 26 by 34, 31 by 42, 39 by 53, and 46 by 62 Modern Style Miehles. Write for particulars. 55-inch Kent Old Style semi-auto power cutter; 30-inch Diamond power cutter; 25 by 32 Potter self-inking proof press, with feed board and grippers; 14 by 22 late style 6-c Thomson press; also other 10 by 15 and 13 by 19, 14 by 22 Universal and Colts presses; 33 by 45 Brown modern jobbing folder, a fine machine for any office; 39 by 53 late style Miehle two-revolution press; large stock used Challenge and Latham hooks and blocks; 24-inch paper punch. Tell us your wants and machinery or outfit you have for sale. WANER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR SALE—Kidder rotaries: 28 by 20 inch perfecter, flat or folded delivery; 30 by 30 inch and 40 by 48 inch, perfecting and extra color on face; 30 by 40 inch, 36 by 48 inch, two-color and 30 by 20 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders: 15 by 30 inch and 12 by 16 inch two-color perfecting with attachments, also 8 by 12 inch one-color. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

FOR SALE—One 40-inch one-color Kidder press, rewinds or delivers flat; one 48-inch two-color Kidder press, rewinds or delivers flat; one two-color bag printing machine; stereotyping equipment for presses; one 44-inch Acme self-clamping cutter; immediate delivery; price \$5,000 cash. THE OBSERVER, 208-210 Third avenue, Pittsburgh, Pa.

FOR SALE—New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c.; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE—About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars address WESTERN PRINTING MACHINERY CO., 1214 Pine street, St. Louis, Mo.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—Used type "V" Meisel rotary sales book printing press; printing one color on each side, numbering one color on each side, perforating lengthwise, folding and cutting off sheets 15 inches long, with a casting box, shaving machine and 12 two-wheel numbering heads. S 441.

FOR SALE—No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; \$1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

HOW ARE YOU GOING to break in new help if your type cases are not properly labeled? Send for samples of our label holders for type cases, and free booklet "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE—Miehle Pony press, bed 26 by 34, with variable speed Kimble motor; both press and motor in fine running condition; also 14 by 22 Colts Armory and 8 by 12 C. & P. Gordon. THE MCCLURE COMPANY, Inc., Staunton, Virginia.

FOR SALE—Universal typesetter, 220 volt D. C. motor, first-class condition, with complete mold equipment, 6 to 36 point for type, quads and spaces; price \$850. FRANK NOSSEL, 38 Park Row, New York, N. Y.

FOR SALE—One 44 by 62 inch OOOO Miehle one-color press, with Upham attachment, making it capable of two-color work; A1 condition; reasonable price. S 319.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

\$500 will buy HARRIS AUTOMATIC PRESS, 22 by 30, with steam bender; first-class condition. GARDNER NURSERY CO., Osage, Iowa.

FOR SALE—Cross feeder, 41 inch; 12 by 18 C. & P., with Miller feeder; Multicolor press, Anderson folder and bundling press. S 350.

FOR SALE—A 12 by 18 Humana feeder in perfect condition; run one year. THE COWLES PRESS, Inc., St. Johnsbury, Vt.

FOR SALE—We have sixteen seven-column Duplex press chases which we are desirous of disposing of. S 448.

HELP WANTED

Bindery

BINDERY SUPERINTENDENT to take charge of complete Trade Bindery, having thorough experience and knowledge of edition, pamphlet and catalog work in all its branches; applicant must know how to estimate, handle help and produce the work efficiently and properly; state fully your past experience, age, qualifications, salary expected, etc. S 445.

BINDERY FOREMAN, with thorough experience in all departments, to take charge of our new modernly equipped plant doing chiefly commercial and bank work; give reference, experience, age and salary expected to start on. S 440.

Composing Room

WORKING FOREMAN to take charge of composing room employing four printers; plant located in a live manufacturing city of Indiana, doing a good class of work, including catalogs and advertising literature; top wages and permanent position for the right man with opportunity for advancement; references required; union shop. S 451.

WANTED—First-class linotype operators experienced in book and tabular work; high-class finisher; experienced ruler; one of the oldest and most progressive houses in the South; open shop, 48 hours, permanent positions; correspondence as to ability and experience invited. THE R. L. BRYAN CO., Columbia, S. C.

COMPOSITOR-FOREMAN—High-class man, who can design and execute effective printing and manage shop to get production; small, progressive plant; wages commensurate with ability; steady situation; open shop. HOFFMAN-SPEED PRINTING COMPANY, Muskogee, Okla.

COMPOSITOR WANTED for job and ad work, beginning September 15th; steady position; always open shop; first-class equipment; excellent working conditions. Apply at once, stating experience and wages desired. THE TIMES PRINT SHOP, Waterville, N. Y.

LINOTYPE OPERATOR WANTED for a new No. 8 linotype, beginning September 15th; steady position; always open shop; excellent working conditions. Apply at once, stating experience and wages desired. THE TIMES PRINT SHOP, Waterville, N. Y.

LAYOUT MAN WANTED—Permanent position for a good man who can lay out work and O. K. press proofs in printing and lithographing plant. POUCHER PRINTING & LITHOGRAPHING CO., 322 S. Fourth street, Minneapolis, Minn.

Managers and Superintendents

SUPERINTENDENT WANTED—Permanent position for a live man in printing and lithographing plant; want a man who can handle employees fairly and get maximum results; this is a real position for the right man. JAS. P. LEIGHTON, 3d floor, 909 Hennepin avenue, Minneapolis, Minn.

FOREMAN OR SUPERINTENDENT—One who is familiar with high-grade catalog and booklet work; three cylinders, 6 jobbers, monotype, folders; 30 people; open shop; attractive city of 40,000, 2 hours from New York; a good proposition for the right man: state experience and salary. S 450.

Miscellaneous

FIRST-CLASS commercial job compositor, also pressman for two Gordons; Miller feeder; permanent; state salary. KANE, Printer, Bluefield, W. Va.

Salesmen

SALESMAN for firm running 10 linotypes, 10 modern cylinder presses, 8 automatic job presses, and a well-equipped pamphlet bindery. This is an opening for a permanent connection with an old-established and reliable concern for a man whose record proves exclusively that he can sell big stuff himself and that he can build an effective sales organization around him. Full and sympathetic cooperation assured. Give full particulars and state salary expected. S 447.

SALESMEN to sell the Casper Gripper, a patented article of proven merit; excellent side-line proposition; liberal commission; good territory. THE CASPER GRIPPER CO., 1525 Williamson bldg., Cleveland, Ohio.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

REPRESENTATIVES WANTED for old-established firm manufacturing news, printing and litho inks; all territories open; liberal commission. S 442.

WANTED—Salesmen who call upon the printing trade to sell gauge pins on a commission basis. CHAS. L. STILES, Columbus, Ohio.

INSTRUCTION

LINOTYPE INSTRUCTION—Twenty-one Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

SITUATIONS WANTED

Bindery

MR. PRINTER—I wish to communicate with printers who are experiencing trouble with their bindery; would like to take over or start a new bindery in connection with a good class printing establishment with plenty of work. S 276.

BOOKBINDER, all-around, first-class in all branches, good executive ability and can produce economically; experienced in making loose leaf binders; can give best of references. S 428.

BINDERY FOREMAN, with thorough business experience, good mechanic and executive ability, wants position in the line of edition and catalogue. S 276.

CRAWLEY ROUNDER and backer operator, 14 years' experience, open for position; can give references. FRANK FULLER, 115 Good street, Akron, Ohio.

EXPERIENCED STOCK CUTTER wishes to hear from a concern who can offer a steady position; references furnished. S 449.

PAPER RULER—Reliable workman seeks steady position; will go anywhere for steady job. S 366.

Composing Room

COMPOSING ROOM FOREMAN and layout man, producing distinctive typography, desires connection with Chicago house; accuracy, initiative; A-1 executive; an asset to any organization; salary commensurate with results; samples and references upon request; confidential. S 453.

WANTED—Permanent position as linotype machinist or assistant; can do operating; just completed instruction course at Mergenthaler factory. C. R. ALLEN, 439 Hancock street, Brooklyn, N. Y.

COMPETENT MONOTYPE MACHINIST with sixteen years' experience, desires position with first-class concern; union. S 424.

Executive

AN EXECUTIVE—A man who is at present an executive in the office of a large printing concern, who is an experienced sales manager, estimator and buyer, is desirous of making a change; he is a practical printer, trained in every branch of the business. S 446.

Managers and Superintendents

MANAGER—Young married man with thorough, practical knowledge of newspaper and job printing business, familiar with modern business methods and systems, desires change. S 242.

SUPERINTENDENT OR PRODUCTION MAN, steady habits, capable of assuming entire charge of production of commercial or publication shop, is desirous of change. S 436.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Pressroom

PRESSMAN, experienced on best grade of cylinder work, also offset, desires position where ability and conscientious work is appreciated; can come at once. S 452.

WANTED TO PURCHASE

WANTED — Suggestions for "filler" for our dull season, January, February, July, August; sufficient to keep four machine shop, publishing weekly and doing specialty printing, moderately busy; will pay \$10 for best suggestion accepted, \$5 for second best. ENTERPRISE, Oconomowoc, Wisconsin.

WANTED TO PURCHASE newspaper plant in small town; must be subject to rigid financial investigation. Give full particulars and price. H. S. BARNES, 525 Court street, Rochester, N. Y.

WANTED — Secondhand two or three Hickok ruling machines, 38-inch cloth, 2 or 3 beam strikers; must be in good condition. B. BELL, 3212 W. Columbia avenue, Philadelphia, Pa.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCCHILD, Inc., 712 Federal street, Chicago.

WANTED — No. 3 or No. 4 Miehle, or No. 5 or No. 43 Optimus press. THE McCLURE CO., Inc., Staunton, Virginia.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. S 373.

BUSINESS DIRECTORY**Bookbinders' Machinery**

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBOY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**EMBOSSOGRAPHY**

The art of producing the Patented, **absolute Flexible and Permanent**, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.**

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—Th's is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Plates sharp as electros. LINE CUTS cast in stereotyping metal directly from drawings made on Ka'otype board; no routing of open spaces. A chalkplate on cardboard. ACME AND REVERSE embossing processes. Printing and embossing plates from any cut or border, and from original designs. Send stamps for samples. HENRY KAHRs, 240 E. 33d street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Lou's, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

EASTERN BRASS & WOOD TYPE CO., 73 Fourth avenue, New York city.

WOOD TYPE Eastern Brass & Wood Type Co.
Largest stock in all sizes always on hand.
Fourth Avenue and Tenth Street, New York City



Use **HERCULES**
Leads and Slugs, Steel Chases,
Steel Galleys, Brass Rule

Manufactured by
AMERICAN STEEL CHASE COMPANY
122-130 Centre St., New York, N. Y.

Order through your local dealer or direct from us.

WETTER

Numbering Machines

ALWAYS RELIABLE—ALL DEALERS

WETTER NUMBERING MACHINE COMPANY

ATLANTIC AVE. AND LOGAN ST.

BROOKLYN-NEW YORK, U. S. A.

STILES 4-POINT Gauge Pins

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

CHAS. L. STILES, Patentee, 232 North 3d Street, Columbus, Ohio

Special Offer: Set of 6, \$1.00
\$1.75 for 12



BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence
Solicited.

MURPHY-PARKER COMPANY
701-709 Arch Street, Philadelphia, Penna.



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City

The Productimeter

Don't ask for a "counter"—say "The Productimeter" and get the one that sets the standards for all others to follow. Your Supply House has it—or will get it for you.

Write us for Bulletin 41, and find out how and why "The Productimeter" succeeds where "counters" fail.

DURANT MANUFACTURING COMPANY
655 Buffum St., Milwaukee, Wis.

(1203)



Finished Tape

"Sanderco" Cement For Folder Tapes

One pound and Spl. Combing
Brush, \$5.75, postpaid.

Endless Tape Compound Co.
Phipps Power Bldg., Pittsburgh, Pa.

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON Co.)

Edition Bookbinders

412-420 Orleans Street, Chicago

Phone Main 4928



THE REAL THING FOR REAL PRINTERS

SMITH "SAFETY" FOUNTAIN BRUSH

(For Benzine, Kerosene, Gasoline and other Inflammable Liquids)

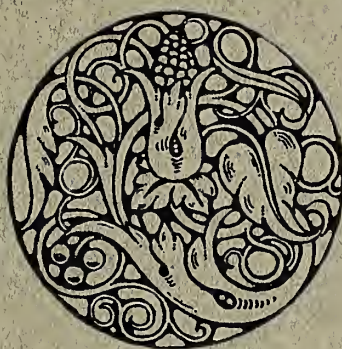
Saves Labor, Time, Waste, Evaporation and is Non-Explosive. Brush can be re-placed when worn.

Francis X. Smith Co., 290 Church St., New York, N. Y.

Sold by American Type Founders Company and all Reputable Dealers and Supply Houses.



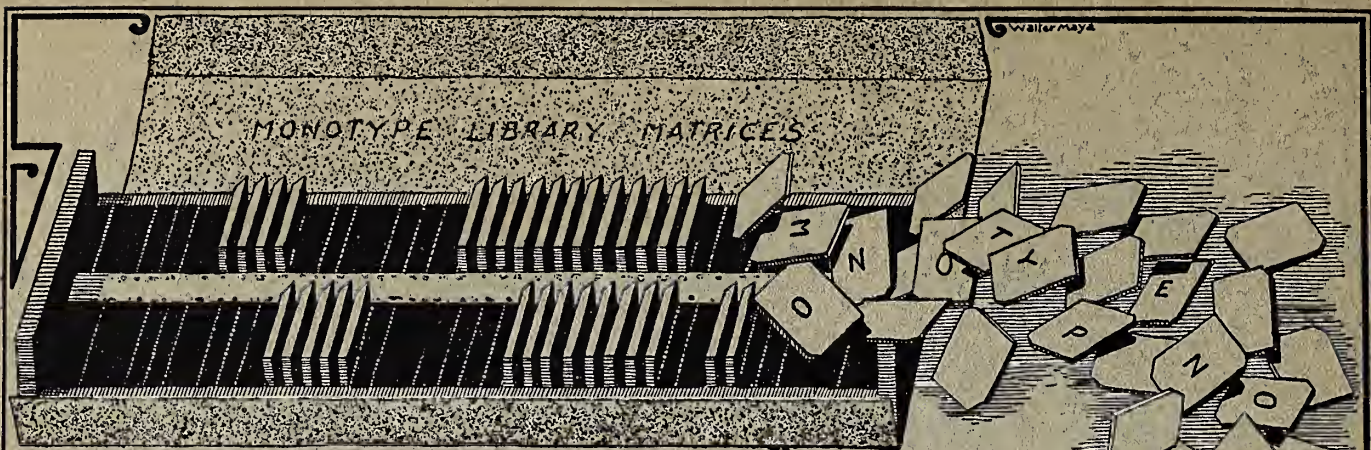
The INLAND PRINTER



Leading Trade Journal of the World
in the Printing & Allied Industries


Forty Cents





Use the Monotype Matrix Library to *Can Your Idle Time*

THE Matrix Library gives the Monotype user access to over 2000 fonts of matrices.

In the summer season the good housewife cans fruits and vegetables for the winter months.

During the dull period wise Monotype owners rent Library Matrices and store away—in the form of type—the idle time of their operators.

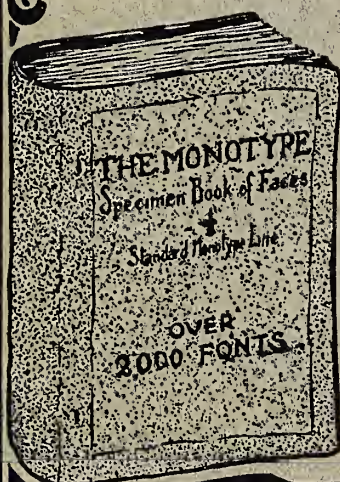
When the buyer of printing wants a special face, show him the Monotype Specimen Book (which is *your* Specimen book) and let him choose from over 2000 fonts.

It costs only \$2.50 per month to rent a font of Monotype matrices.

If this font is purchased during the rental period the rental charge is deducted from purchase price.

The same great Factory and Service Organization stands behind the *Matrix Library* that stands behind the *Monotype*.

Over 2000
Fonts of
Monotype
Faces at
your service



Write
for
Book of
Order
Blanks

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

NEW YORK

CHICAGO

BOSTON

TORONTO

BIRMINGHAM

Monotype Company of California, San Francisco

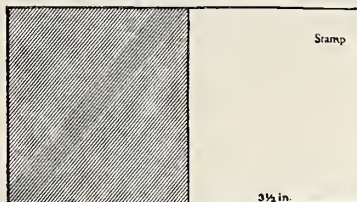
SUGGESTIONS

Helpful Information Concerning Direct Mail Literature

Post-Office Regulation as to Space on Outside

A VERY important phase of direct mail matter is that of leaving the right space on the outside, or address side, of a piece of third-class mail.

The post-office will not any longer allow an "all-over design." There must be an addressing space $3\frac{1}{2}$ inches wide



on the entire right-hand side of the mailing piece. (See the diagram.) The necessity for this is readily apparent when you recognize that space must be left at the right-hand corner for the postage stamp and legible post-marking, and in the lower right-hand corner for name and address, with particulars as to forwarding, etc. The address side of this very broadside (as reproduced in miniature below) shows that compliance with the post-office ruling need not interfere with attractiveness. Of course, if your circular when folded down is only 7 x 4 in size, this doesn't give you very much room for display.



The spirit of the ruling, however, is commendable, being intended to avoid mistakes and delays.

When to Use a Permit

The permit should not be used indiscriminately. In the case of the house organ a permit is O. K. Reaching the man month after month, a bond between the sender and the receiver has been established, and he doesn't mind the "deadness" of the permit.

When endeavoring to interest a man in a new proposition, or to get him to act quickly on his own initiative, a permit should never be used.

The Attached and Detached Postcard

There is no doubt that the attached postcard (forming part of the circular or folder) has a stronger appeal to action than the separate postcard, either put in loose or even attached by seal or clip. The appeal to action is stronger if the postcard has been carefully perforated so that it tears out easily.

When the paper stock used is too light for a postcard, a separate card must be attached, but in the case of a mailing folder or broadside, which can be of heavy enough stock, be sure to take advantage of the psychology of the self-contained return card.

Direct Statement or Curiosity Appeal—Which?

Here is a very good formula which a person can use when in doubt as to what to put on the outside of a mailing folder: If you have a product absolutely different from anything else on the market, go ahead and say so on the outside of your mailing piece. But should you be attempting to market something which has a tremendous amount of competition—something which is in nearly every respect similar to that of nineteen or twenty competitors—then bring in the curiosity appeal, so as to get people to open up your circular and then read its important message.

Go to the Man at the Top and Work Down

All too often a first-class direct mail appeal is wasted, because of its having been sent to the wrong person. It is assumed that the Purchasing Agent,—the Master Mechanic,—the Office Manager or the Superintendent is the person really interested, and so the mailing piece goes to him. Now, he may be prejudiced in favor of a competitive article, and it's an awful job to try to switch him.

Next time you have anything that runs up into any kind of money, address the President, or the Secretary, or the Treasurer, as the occasion may be. The chances are more in your favor, because he will refer the piece to the department official, and see that it is brought to his attention.

You will then get a very much more open field, and your chances of selling will have materially increased.

Unless Your List is Good, Your Effort Will Be Wasted

Your first thought should be on your mailing list. It is the key to the success of your whole campaign. Yet how often we find a maximum of attention to the details of the plan, coupled with the greatest care in its execution, only to be followed by the most indiscriminate (and consequently wasteful) mailing. Of course, if your analysis has been thorough, the list is bound to be of the best—because part of a correct analyzing plan will have been the discovery of the men and the various types of men to whom your appeal should go.

Fill-in or Attractive Headline—Which Is Better?

With representative direct mail houses charging \$7.50 per thousand for the filling-in of letters, it becomes a question of grave concern whether such fill-in pays or whether an effective substitute may be used.

Here again we have the question of what you have to offer. Supposing your proposition can be succinctly stated—suppose it is of such great value to a dealer, for instance, that if he could get it in a sentence, it would have his unwavering attention, then by all means put it in a headline.

The Advantage of Pen Signing

There is nothing to equal the pen signature, and the beauty of it is that it costs no more than the mechanically produced facsimile. And while it is, of course, possible to make wonderful imitations of handwritten signatures, frequently the results are far from satisfactory. Obviously, you don't sign these letters yourself. You turn this work over to the concern making the pen-signing operation a part of their regular business.

Pre-cancelled Stamps permit Use of Clips

The post-office department deprecates the use of clips because so many become detached while going through the canceling machine. If you use pre-cancelled stamps, you not only have the advantage of being able to close your mailing piece, and keep your card in place with a single clip but you help the post-office expedite the distribution of the mail.

Get Full Worth of Your Postage Stamps

Every letter you send out has to bear a two-cent stamp. For this you have the privilege of a total mailing of one ounce. Do you avail yourself of this privilege to the full? See to it that you have a number of suitable enclosures all carefully estimated, to accompany your one sheet or two sheet letters, and thus get full value from your postage. Naturally, you will use good judgment regarding copy, size, color scheme and display.

Make Your Message More Effective by Making it Most Attractive

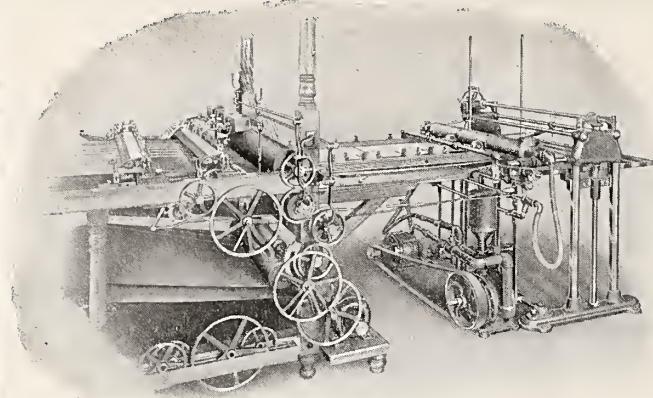
When your prospect receives your mailing piece, what is his first impression? On this frequently hangs the fate of your message. It is vitally important that the type stand out invitingly, that the illustrations look interesting and clear, that the surface is not broken at the folds. In a word, you should choose such a paper as Forty-Fold Broadside Enamel—a Butler standard—to carry your message. It will serve you well.

Copyright, 1921, Butler Paper Corporations.



Established 1844

Please Mention THE INLAND PRINTER When Writing to Advertisers.



HICKOK Automatic Paper Feeder

When you purchase a Hickok Feeder you derive much more profit than we do. We get our profit from a machine, while your profit extends over a long term of years. Before buying a feeder, look over all makes carefully—you will then decide on a **HICKOK**.

Write for prices and circular of names and letters of satisfied users.

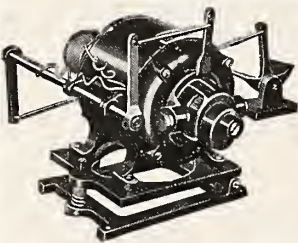
THE W. O. HICKOK MFG. CO.

ESTABLISHED 1844

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery

THE WARNER Friction Drive, Foot Control, Variable Speed Motors for Job Presses



A 30-day trial will convince you that we have the best motor on the market. No rheostat or resistance coils, you get any desired speed and can start or stop by simply pressing the foot lever.

1/4 H. P. \$60.00

1/3 H. P. \$65.00

These prices are F. O. B.
Kalamazoo, Mich.

The above is complete with spring base and foot control, all ready for service. 110-volt, 25 to 60 cycles only. Always state voltage and cycles.

We guarantee satisfaction. Write for our booklet on press motors.

WARNER ELECTRIC CO., Kalamazoo, Michigan



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

New and Rebuilt Machinery

We manufacture Reliance Lever Paper Cutters, Model Ink Fountains for Gordon Presses, Hart Pony Fountains, Gordon Press Web Feeders, Cylinder Press Form Lifts, Special Machinery, Safety Guards for all kinds of Printing Machinery.

We are dealers in Rebuilt Printing Machinery. We take down, move and re-erect printing machinery. We rebuild Printing, Book Binders' and Box Makers' Machinery.

All repair parts for Colt's Armory Presses, Laureate Presses and Chandler and Price Presses carried in stock.

THE PRINTERS' MACHINE WORKS

130-132 S. Clinton St., Chicago

The INLAND PRINTER

Vol. 67, No. 6

HARRY HILLMAN, Editor

September, 1921

Published Monthly by

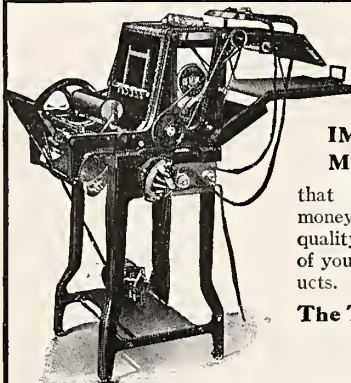
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

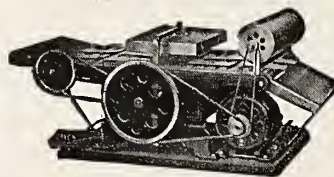
Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



The Do-More Automatic Process Embosser

with
**IMPROVED
MACHINES**

that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Typo-Embosser is Our Improved Process Embossing Machine.

With double heater will take any size of stock up to 12 inches wide.

Write for our booklet No. 10 today.

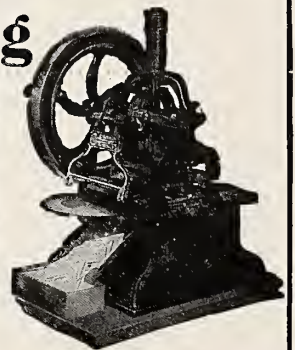
Automatic Printing Devices Co.

Patentees and Manufacturers

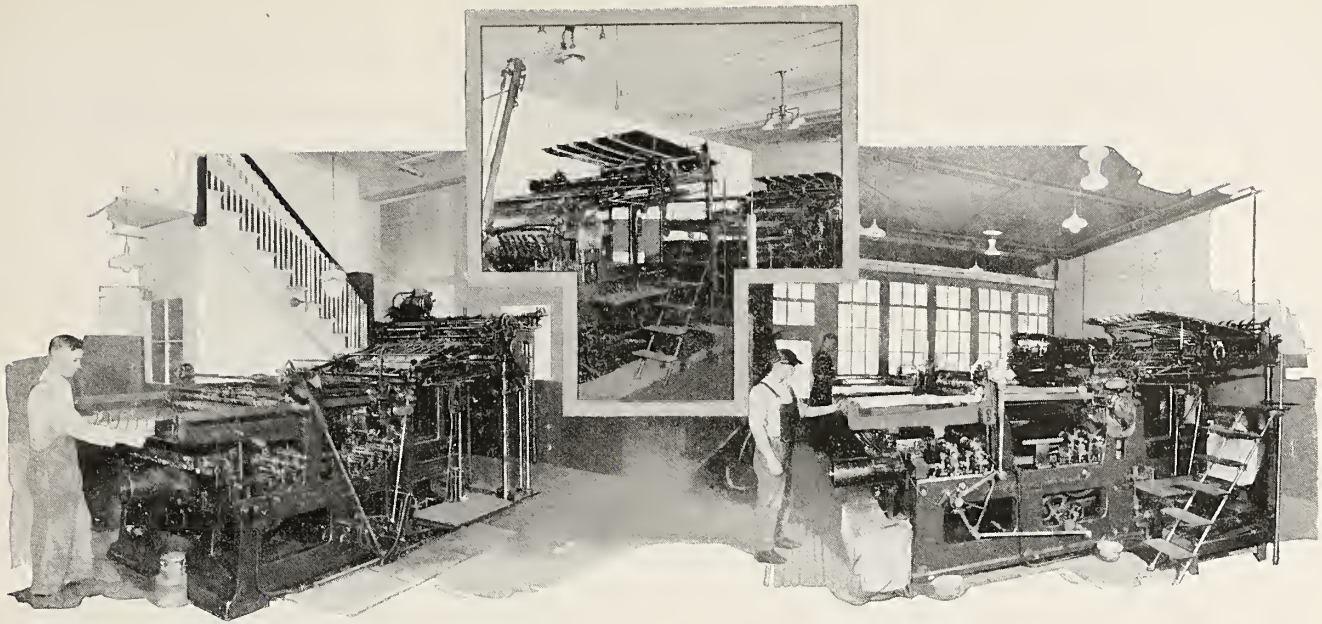
Second and Minna St., San Francisco, Cal.

**TERRITORY
NOW
OPEN**

**WRITE
FOR EXCLUSIVE
AGENCIES**



The Automatic Card Printing Machine



A Five Cylinder Plant and Each Automatically Fed

The above cut shows the Cross and Dexter automatic fed five cylinders that are in operation in the National Publishing Co. of Washington, D.C.

"We are more than satisfied and thank you for persuading us to install them."

NATIONAL PUBLISHING CO.

This quotation from a recent letter is worthy of attention by those printers who are still hand feeding their cylinders.

The first two feeders under test showed such savings in time and labor that the three other hand fed cylinders were each equipped with automatic feeders.

We are especially interested in installing your first automatic—the money and time saving economies of this feeder in your plant and on your work will determine best whether every press in your plant also needs a feeder.

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO

PHILADELPHIA

BOSTON

DALLAS

ATLANTA

SAN FRANCISCO

CLEVELAND

Advantages of the Linograph

3.

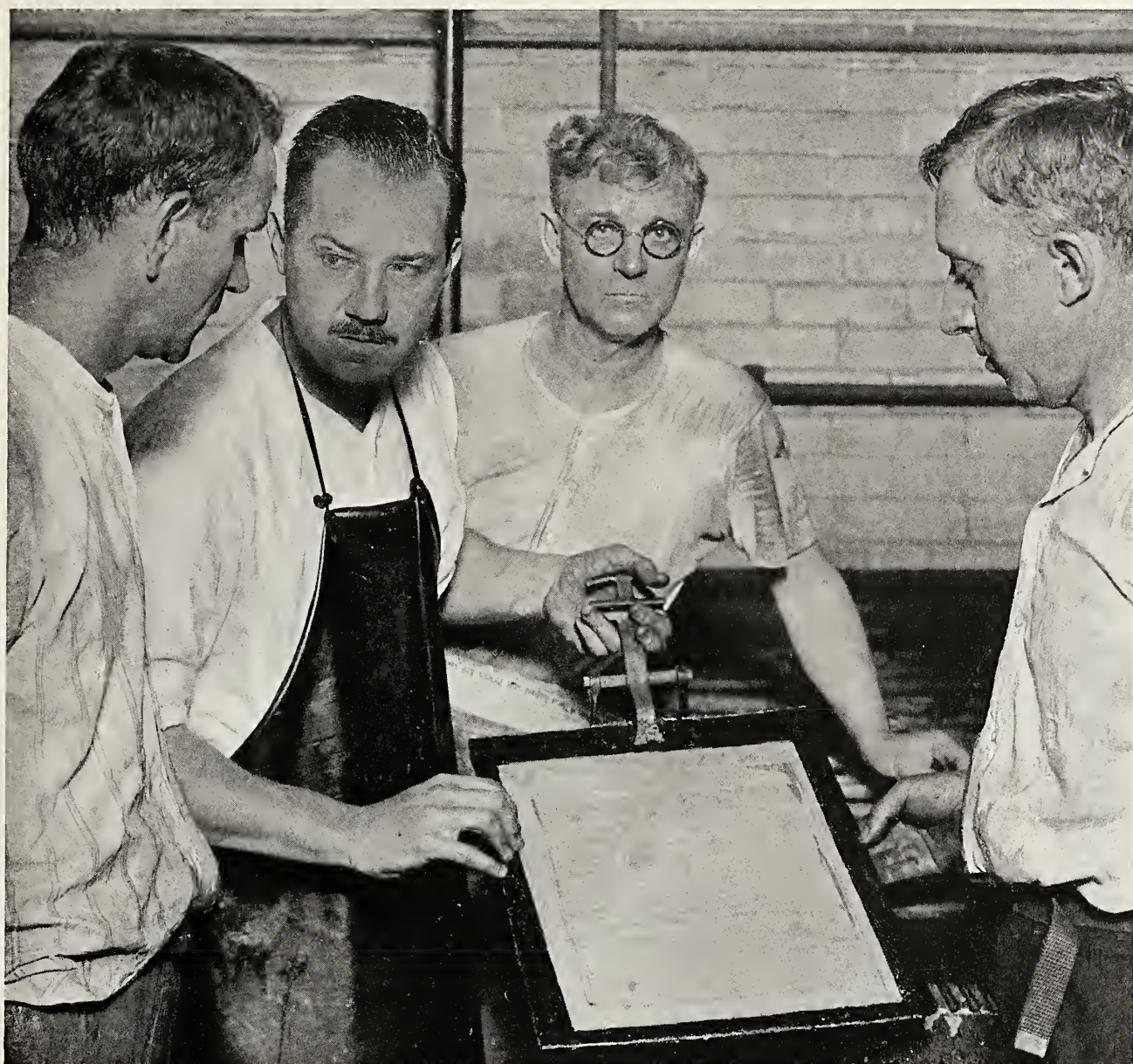
The Linograph Slug

The *Linograph* casts a quad-line that is about two points lower than the quad-lines from other line-casting machines; therefore quad-lines in *Linograph* composition *do not show in printing*. No time is wasted in chiseling and cutting down quad-lines after the slugs are cast. There's a real reason why "The *Linograph* Way is the *Easiest* Way."

Our catalog describes this and the other *Linograph* features fully. Ask for it.

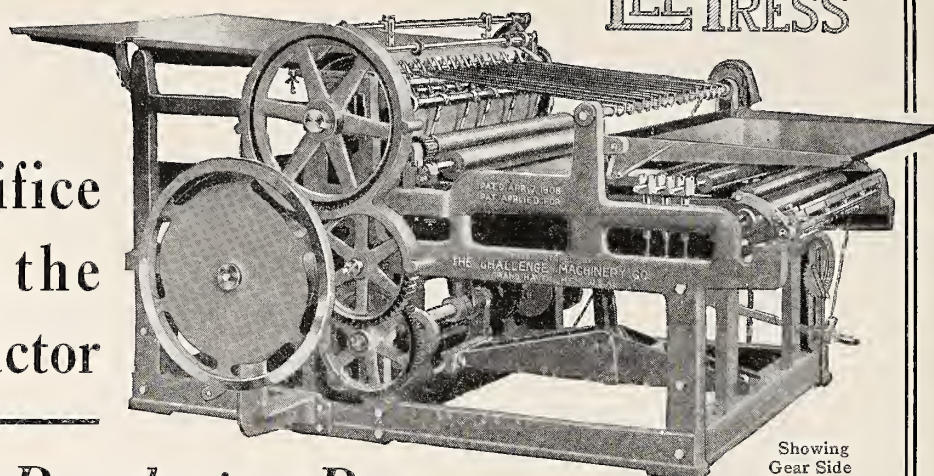
The Linograph Company, Davenport, Iowa

Royal Men—and your orders for *difficult* electrotyping



Royal Electrotpe Company
Philadelphia, Pa.

Economy Without Sacrifice of Quality is the Dominating Factor



Showing
Gear Side

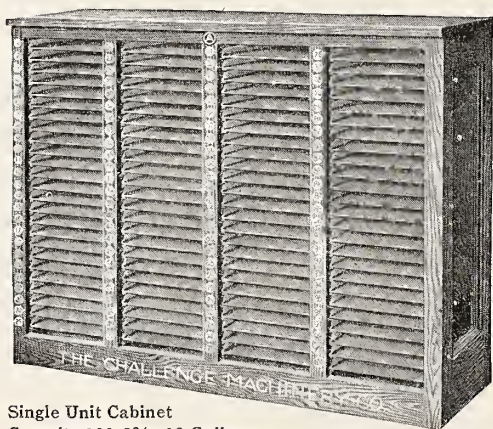
The Lee Two-Revolution Press

has been developed and perfected by an old established and reliable company that has been building high grade printing machinery for a third of a century.

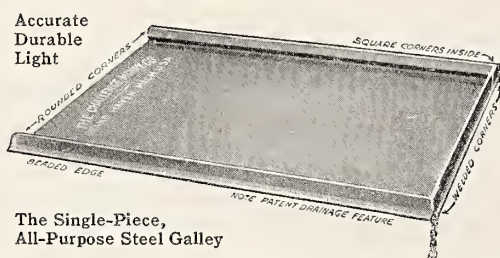
They are willing to stake their reputation on it, for they know the quality of the material and workmanship entering into it, and with the confidence of that knowledge, guarantee absolutely that the LEE Press will make good every claim made for it.

In its low first cost, low cost of maintenance, low cost of operation, conveniences for the operator, fine register and distribution, superior product and in its attractive and substantial appearance, it represents the best possible investment you can make in a printing press—a continuous profit producer.

SEND TODAY FOR THE WHOLE STORY



Single Unit Cabinet
Capacity 100 8 3/4 x 13 Galleys



The Single-Piece,
All-Purpose Steel Galley

Challenge Galley Storage Systems

PERHAPS the leak in the average composing room that is most easily stopped is the loss occasioned through haphazard or unsystematic methods of handling and storing standing pages and job forms.

Challenge Galley Storage Systems provide a most simple and inexpensive remedy. We say inexpensive, because the saving will more than cover the original cost in a short time.

In every office some forms are kept standing, and the Challenge system of storage and indexing is equally applicable to ten or ten thousand galleys. The saving in piled forms alone will soon pay for it. It is well worth looking into and there is no time like the present.

CHALLENGE PRESSED STEEL GALLEYS are made in all standard job, news and mailing sizes, including the new sizes, 13-ems plus 1 point and 26 1/2-ems plus 2 points for newspaper work. These latter sizes can be furnished with Challenge Non-Removable or Removable Galley Locks.

DROP US A LINE TODAY

Send for new Vest Pocket Catalog. All Printers Supply Dealers sell and recommend "Challenge Creations"

**THE CHALLENGE
MACHINERY CO.**

**Challenge
Creations**
for
Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.
CHICAGO NEW YORK
124 S. Wells Street 461 Eighth Avenue

A Big Money-Maker for the Small Plant

ADAPTABILITY is the prime essential of equipment purchased for the small plant. "How much of my work can I do with it?" and "How quickly and easily can that work be done?" are questions that owners of small printing plants must ask themselves when buying new equipment.

A Cleveland Folding Machine will do ALL the folding-work of a small plant. Its great scope of productiveness includes every so-called standard, or book-fold, and 146 additional folds that no other combination of folding machines can produce—folds that advertising men are now using with far better results than ordinary folds accomplish.

Then again, a "Cleveland" occupies only a small amount of floor space—an important consideration these days with large print shops as well as small ones.

Also, a "Cleveland" is simple and easy to set-up for a job. It requires only a minimum amount of adjustment when in operation. It operates accurately at

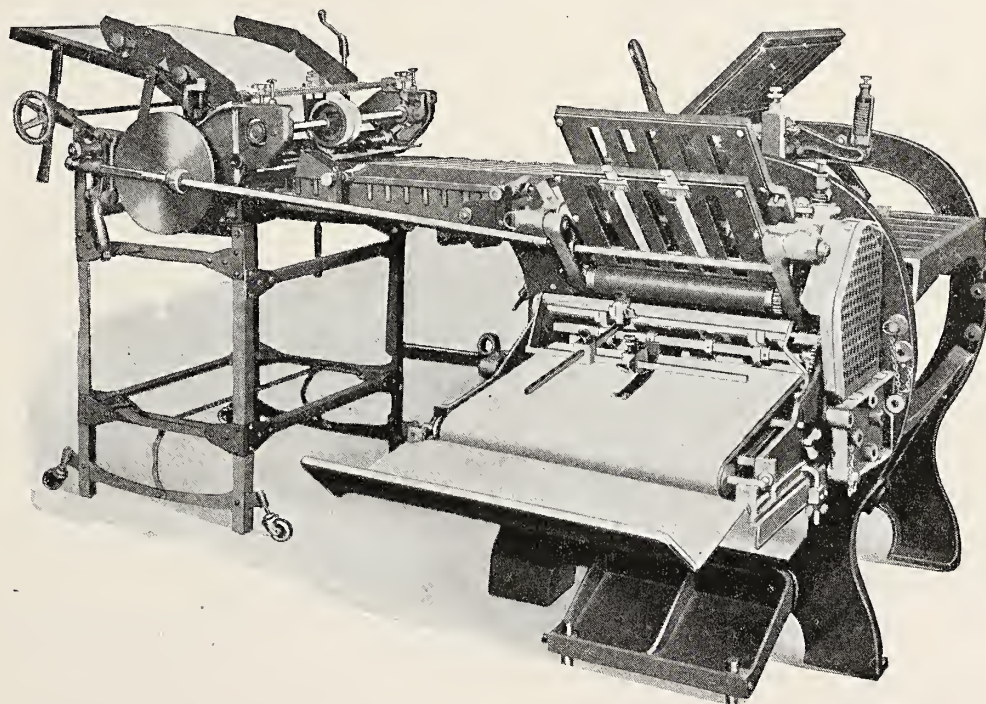
highest speeds. It puts the small printer in line for bigger jobs. It enables him to offer his customers a wider range of attention-winning effects without increasing costs.

We'll be glad to have the privilege of helping you to decide if your volume of business warrants installation of a "Cleveland."

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
CLEVELAND

NEW YORK: Aeolian Bldg. CHICAGO: 532 S. Clark St.
BOSTON: 101 Milk St. PHILADELPHIA: The Bourse
SAN FRANCISCO: 824 Balfour Building



A machine alone can't make a DOWD Knife—

It takes more than a machine to make a DOWD Knife—It takes men that have had years of experience and training in the art of knife making.

Because DOWD Knife Makers have all been on this job of ours for years and years they know how to make the sort of a knife you have always wanted.

They know how to combine their knowledge and skill with the Swedish knife steel and the modern methods and machinery of the DOWD Plant.

Ask the man on your cutter what he thinks of the DOWD Knife and you will get a demonstration of what is meant by DOWD Quality.

R.J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.



*Write DOWD
of Beloit
—on your knife
problems.*



United Printing Machinery Company



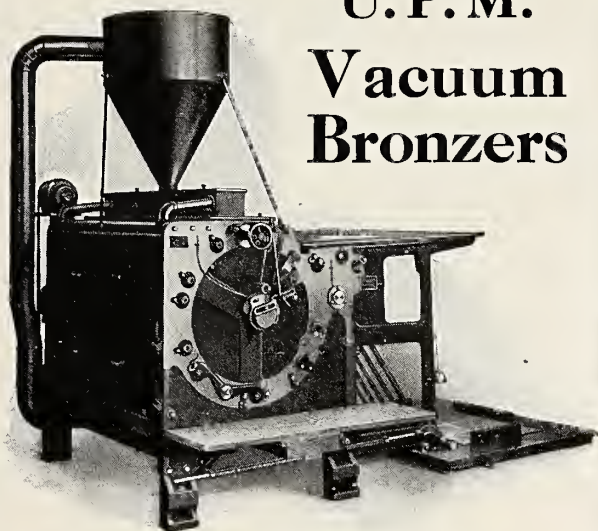
23 Houses

*That use a
total of*

124

U.P.M.

Vacuum Bronzers



U. S. Printing & Lithograph Co.....	24
Robert Gair Co.....	9
Forbes Litho. Mfg. Co.....	7
Stecher Lithograph Co.....	7
Calvert Lithograph Co.....	6
National Folding Box & Paper Co.....	6
Nevins Church Press.....	6
American Lithograph Co.....	5
Wm. Steiner Sons & Co.....	5
Brockway-Fitzhugh-Stewart, Inc.....	4
Columbia Graphophone Co.....	4
Heywood Strasser & Voight Litho. Co.....	4
Ketterlinus Litho. Mfg. Co.....	4
Multi-Colortype Co.....	4
Pasbach-Voice Lithograph Co.....	4
Simpson & Doeller Co.....	4
A. Hoen & Co.....	3
Lord Baltimore Press.....	3
Maryland Color Printing Co.....	3
Sackett & Wilhelms Corp.....	3
Schmidt Lithograph Co.....	3
Victor Talking Machine Co.....	3
Wilmanns Bros.....	3

RE-ORDERS TELL

The ONLY Known Means

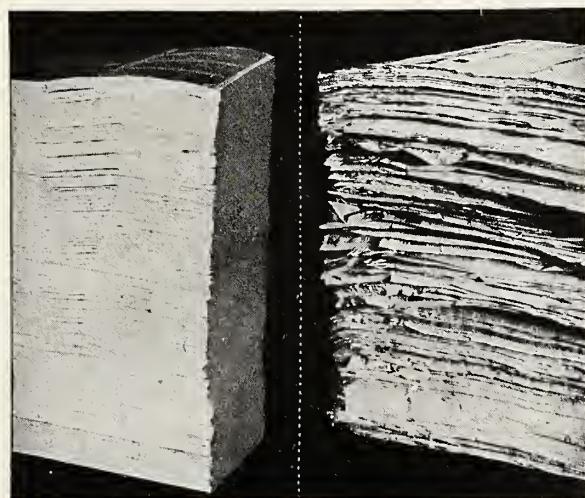
of entirely eliminating
static electricity is

THE Chapman Electric Neutralizer

Makes Presses Deliver Light Paper

LIKE
THIS ↓

INSTEAD
OF
LIKE
THIS ↓



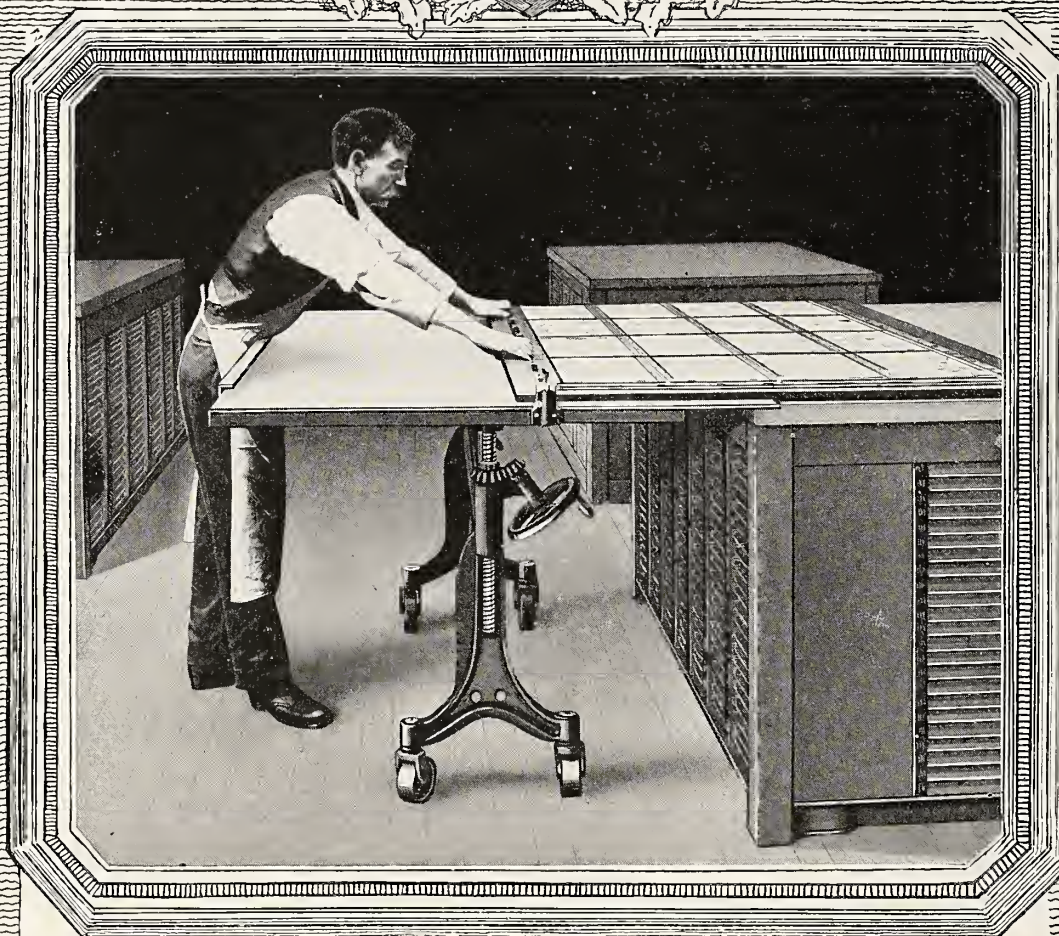
Send for copy of "Facts"

UNITED PRINTING MACHINERY COMPANY

38 PARK ROW
NEW YORK

604 FISHER BUILDING
CHICAGO

83 BROAD STREET
BOSTON



EASY—SAFE—RAPID

This adjustable Form Truck is the best available device for transferring large forms from the stone to press, and *vice versa*. It not only effects a saving of time and labor, but practically insures against any damage to forms. It supersedes the old make-shift schemes as an efficiency factor. The heaviest forms are easily handled, and the loading, transferring and unloading can be performed in a very narrow space. It is an indispensable tool.

Illustration shows Form Truck No. 809; steel tops made in nine standard sizes. Write for details and prices.

The Hamilton Manufacturing Company

Eastern House: Rahway, N. J.

Two Rivers, Wisconsin

FOR SALE BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

How Much is it Worth to be Certain of Profit?

When your house makes an estimate on a job, how do you feel about it—confident or shaky? Are you uneasy about delays and trouble that will eat up all the profit? Wouldn't it be well worth while to be certain that it is figured closely enough to land the order, yet carries a decent margin of profit?

One of the big elements of uncertainty on every job is the ink. From the moment a form is put on the press, the ink is likely to cause trouble, delay, and loss.

It's not the fault of the ink manufacturers. They can make ink only to fit average atmospheric conditions. Any slight variation of temperature or moisture in the air affects ink unfavorably. The usual result is an excessive amount of tack.

Even special mixing for each job by the local branch of the ink manufacturer doesn't always help. It's clear and warm today, and the ink is made up accordingly. Tomorrow may be cool and wet, and what good will your special ink be then?

There is a way out, however—

a way which is followed by many of the most successful printing, lithographing, and box and bag houses, both large and small.

Reducol adjusts printing ink to any atmospheric conditions. It removes the excess of tack without injuring either the body of the ink or the color. And it works quickly, promptly, without any fuss or bother.

Reducol has other advantages. It greatly improves distribution, which is reflected not only in distinct saving of ink and in cleaner, faster printing, but in reduced wash-up as well. Although neither a dryer nor a non-dryer, it has a marked tendency to cut down off-set and slipsheeting. It helps to preserve rollers. On color work Reducol gives each impression a peculiar surface which permits perfect overlapping, and prevents crystallization.

Reducol stands for better press-work and economy in time, labor, and materials. Those are the things that count nowadays.

*Any responsible house may try 5 or 10 pounds of Reducol
for thirty days at our risk. Charge cancelled if not satisfied.*

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-9, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City

608 S. Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.

Canadian Agents: Manton Bros.

San Francisco, Seattle, Portland

Toronto, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. 1

AT THE GRAPHIC ARTS EXPOSITION

IDEAL ROLLERS

Substantiated the many claims
Made for them.

Eleven (11) Presses had
IDEAL ROLLERS in operation
And no time was lost on their account.

The weather was HOT and HUMID, but
IDEAL ROLLERS were operated
Without attention or any fear of
Trouble on their account

BECAUSE:

They

*DO NOT MELT,
DO NOT SHRINK,
DO NOT EXPAND,
DO NOT REQUIRE RESETTING.*

Rapid changes from Blue to Yellow
Were made.

The MAXIMUM output of
HIGHEST QUALITY WORK
Was made possible by the use of
IDEAL ROLLERS.

They will do the same for you.

No seasonal changes necessary.

Same Rollers can be used
FALL, WINTER, SPRING, SUMMER.

THE AULT & WIBORG COMPANY
CINCINNATI, OHIO
SOLE SELLING AGENTS

Eastern Representatives:

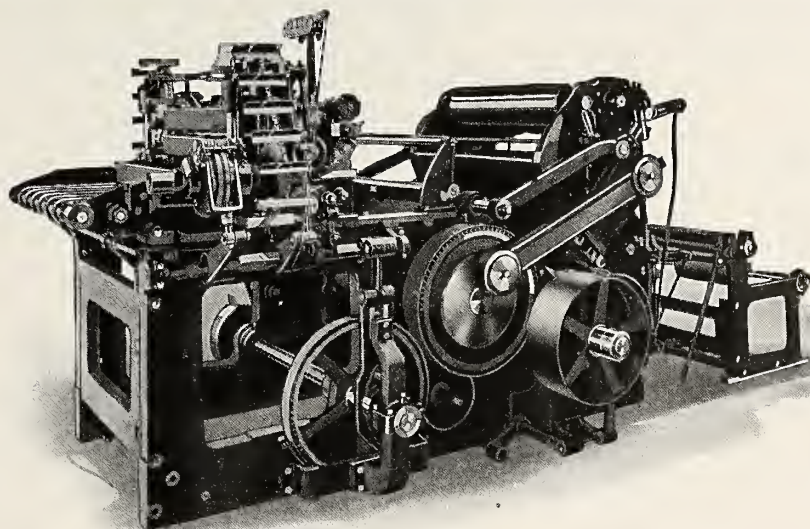
THE AULT & WIBORG CO. OF N. Y.
57 Greene St., NEW YORK CITY

Canadian Representatives:

THE AULT & WIBORG CO. OF CANADA, LTD.
19, 21 & 23 Charlotte St., TORONTO, CANADA

If You Want a Roll Feed Job or Special Press

Why not buy one which has been on the market for over forty years? Note the simplicity and solid construction shown here



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King Street, West

The Premier Line-up *and* Register Table

Assures Accuracy, Speed and Increased Profits

Will prepare an accurately lined-up strike sheet in two to three minutes.

Will provide a system where but one line-up is required for a job of several forms.

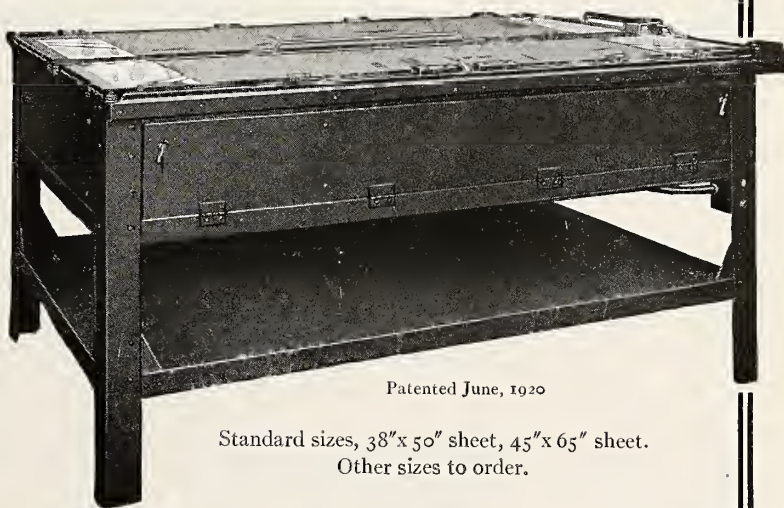
Will prepare a key sheet for color forms, dispensing with necessity of going to press with key forms.

Will save hours of productive time in every department.

Will eliminate press-waiting time.

Will insure perfect back-ups.

The only combined Line-up and Register Table on the market



Patented June, 1920

Standard sizes, 38"x 50" sheet, 45"x 65" sheet.
Other sizes to order.

Write today for descriptive booklet.

Premier Register Table Co.

107 West Canton Street

BOSTON, MASSACHUSETTS

Paid for itself in sixty days — *Von Hoffman Press, St. Louis, Mo.*
Truly a wonderful device. — *Isaac Goldmann Co., New York City*
Table entirely satisfactory — feel we have purchased the best and most practical table for our work.

Commonwealth Press, Worcester, Mass.



—its beauty lasts

THE strongest sunlight will not lessen that inbuilt beauty which a Fabrikoid fade-proof binding possesses. The original texture and coloring, delightfully characteristic of the volume itself, are permanent.

Artistic, super-strong, and thoroughly protective, Fabrikoid is a most practical binding for either the rugged service of commercial use or for the treasured volumes of a library. Its distinctive, wear-resisting qualities are features which can readily be appreciated. Ink, grease and water wipe off without staining. Traces of sticky hands are easily removed. It resists mildew, mold and insect attacks.

Here is a fade-proof, scar-proof, water-proof—almost wear-proof binding that is far cheaper than leather and but slightly more expensive than cloth or paper—wherever used it adds dollars in quality.

Complete details and samples of Fabrikoid will be mailed upon request.

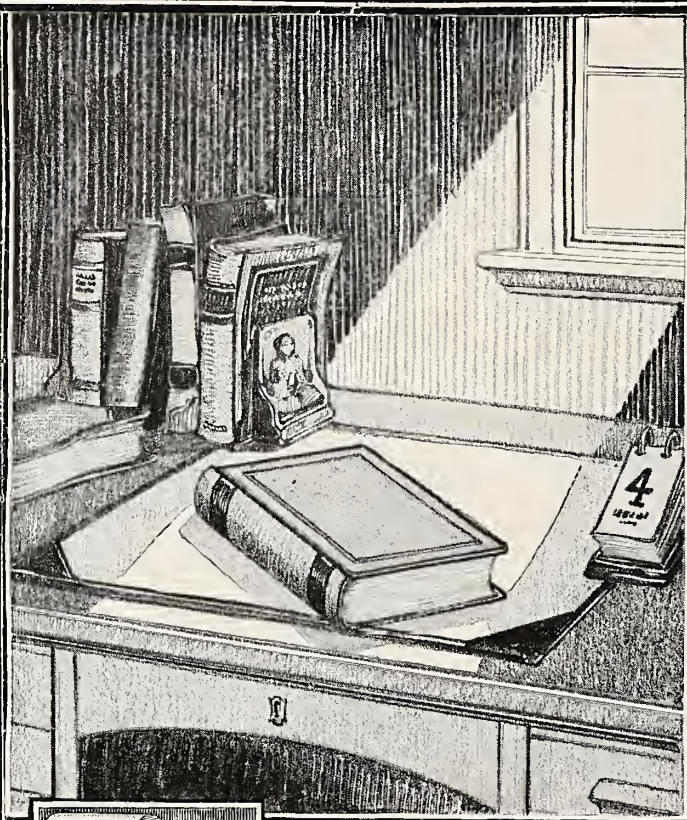
E. I. du Pont de Nemours & Co., Inc.

Sales Dept.: Fabrikoid Division
Wilmington, Delaware

Branch Offices:

Harvey Building	Boston, Mass.
McCormick Building . . .	Chicago, Ill.
Gugle Building	Columbus, Ohio
Dime Bank Building . . .	Detroit, Mich.
Merchants Bank Building .	Indianapolis, Ind.
21 East 40th Street . . .	New York City
Chronicle Building . . .	San Francisco, Cal.

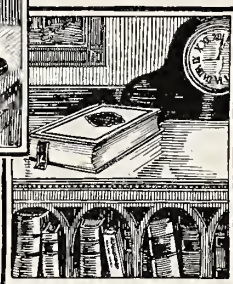
Plant: Newburgh, N. Y.



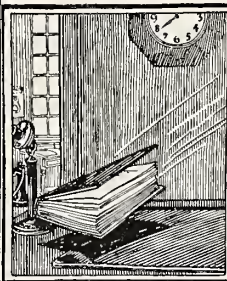
Fabrikoid is made in all desirable colors and never fades.



Grease, dirt and ink stains will not mar the beauty of a Fabrikoid binding.



Rich distinctive effects are obtained with Fabrikoid bindings.



Accidental scuffs and scratches have no effect on Fabrikoid.

FABRIKOID

SIX SALIENT FEATURES OF THE Chandler and Price NEW 12 x 18

¶ Six reasons WHY this press was one of the dominant attractions of the Chicago Show.
¶ Six reasons WHY this press will produce a quality of work which can be equalled only by the large cylinder.

¶ Six reasons which must be added to typographic statistics that show a Gordon press costs less to operate per hour than any other press made today.
Write for quotations and detailed information.
The Chandler & Price Co., Cleveland, O., U. S. A.

3

Sturdy, Extra Heavy Construction

Note from the illustration of the Press how heavy and rugged every part is built. The shafts, side arms, connecting bracket, rocker, gear wheel, side frames, etc., are made extra heavy. Any stock made, no matter how heavy an impression necessary to print it can be handled by this press.

4

Three Way Perfect Distribution

Note that the press is equipped, first, with the two-adjustment Vibrating Brayer Fountain, the ultimate in fountain construction; second, with four form rollers, and third, with two vibrating rollers riding upon the form rollers. Nothing has been spared to insure perfect distribution on all types of work.

2

All Parts Are Jigged

This Gordon, in a construction sense, is not a special built job just as with other Chandler & Price Presses, all parts of this press are made with jigs and are interchangeable with other presses of this type. Repair parts must fit accurately.

5

High Speed

This press has been designed to operate at as high a speed as it will ever be run in actual practice. This is the result of perfect balance and sturdy construction of this press.

1

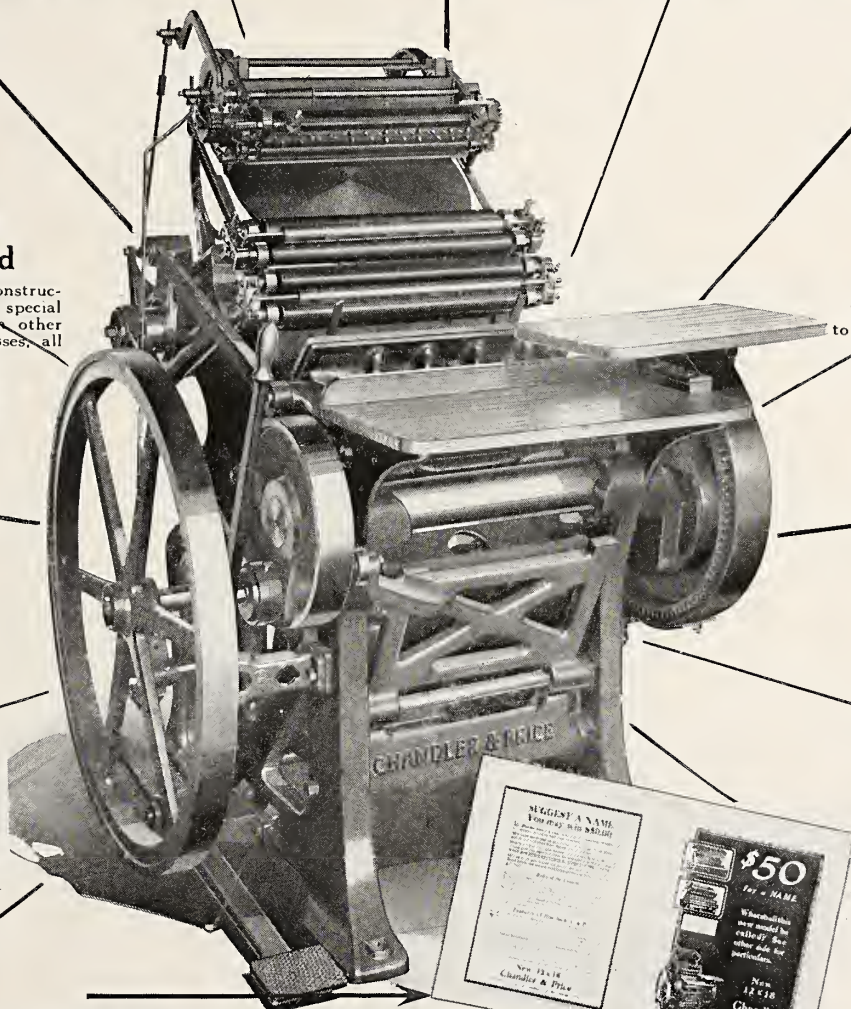
Roller Tracks

The steel extension roller tracks are well illustrated. They support and prolong the life of the rollers. The tracks—not the inking plate—bear the pressure of the roller springs. This feature has appealed to printers everywhere.

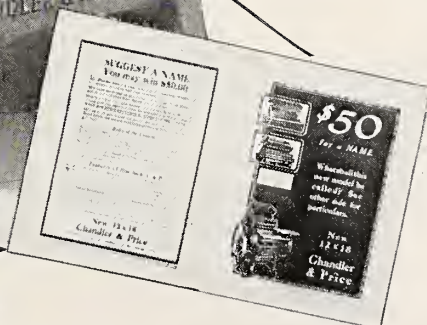
6

Easily Handled

The characteristic C. & P. ease of inking, quickness of makeready and wash-up has been built into this press. Close registers for high class color work is as easily done as on other types of Gordon Presses.



Here is a 16 1/2 x 10 1/2 job turned out on this press—interesting because of the fact that printers who saw the dummy said "it couldn't be done on anything but a big cylinder." Write for it—you'll be interested in seeing it.



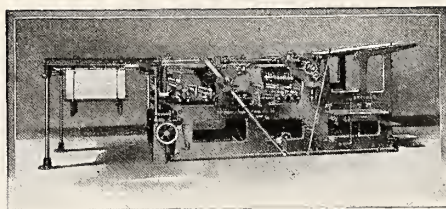
One of the Greatest Producers among American Pressmen Made This Statement:

"If I were designing a cylinder press for maximum production, I would

- [1] Give it a "printed-side-up" delivery that required no adjustments for various sizes or weights of stock; and devise some method to avoid slip-sheeting.
- [2] Equip it with "one size" interchangeable rollers and a mechanical device that would throw all rollers into and out of action with a single motion.
- [3] Build for it a feed board on which atmospheric changes and weight of the stock would have no effect.

Overlooking the time wasted in adjustments on these points alone is costing commercial printers thousands of dollars a year—a loss in profits no other manufacturer on earth would stand for."

Every requisite for "Maximum Production" as above stated
is built into the Universal Equipment Babcock



"Our Best Advertisements are not Printed—They Print"

The BABCOCK PRINTING PRESS MANUFACTURING CO.

Main Office and Factory: New London, Conn.

New York Office: 38 Park Row

Barnhart Bros. & Spindler, *General Western Agents*
Chicago, St. Louis, Dallas, Kansas City, Omaha, St.
Paul, Seattle

Miller & Richard, *General Agents for Canada*
Toronto, Ontario and Winnipeg, Manitoba

John Haddon & Company, *Agents, London, England*

Gordon & Gotch, *General Agents for Australia*

The American Trading Company, *Agents for China*
25 Broad Street, New York City

National Paper & Type Company, *General Agents for*
Mexico, Central America and South America.

Lettergieterij "Amsterdam" *General Agents for Holland,*
Belgium and the Dutch Possessions.

Hensen & Skotvedt, *General Agent for Norway*

Karl M. Gronberg, *Agent for Sweden*

F. L. Bie, *Agent for Denmark*

MANUL PRINTING

A new process for the reprint
of any sort of Book

Patented in all Countries

**Much Cheaper than Book Printing
and Ensures Prompt Deliveries**

It is no anastatic process. The original stands no risk of damage. Manul Printing guarantees an absolutely exact reproduction of all printed, written or drawn examples in unlimited editions of unvarying good results, and it also permits author's corrections.

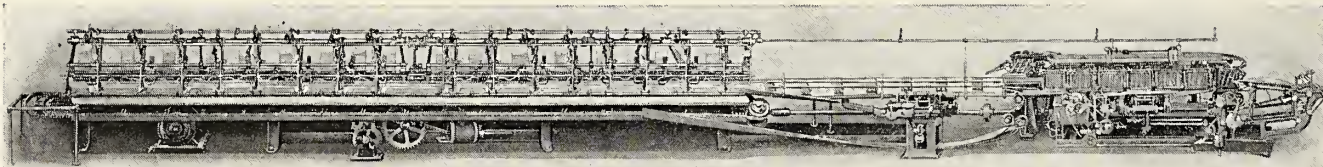
Examples of Manul Printing, and further details will be given on request. In order to make an estimate, a copy of the book to be reproduced will be required.

The Polygraphic Co.
Laupen-Berne, Switzerland

JUENGST

Gatherer, Stitcher and Coverer

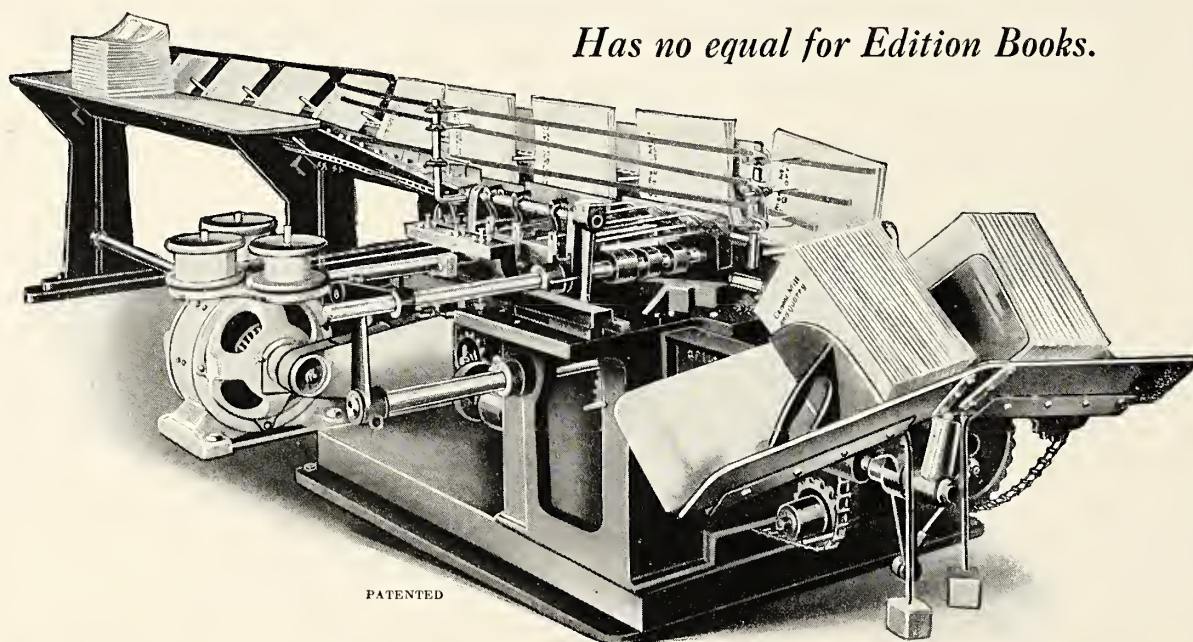
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

DOUBLES PRODUCTION PATRONAGE PROFITS



THE COSTLY
HAND-FED
PRESS

MILLER Automatic Feeders

THE MILLER doubles the production of hand-feeding at a corresponding decrease in production cost. When a plant, operating Chandler & Price Presses by the hand-fed method, installs MILLERS, it doubles its capacity, at no increase in floor space or machine units, and with less help.

THE ECONOMICAL
MILLER-FED
PRESS

The MILLER minimizes the human factor in press-work—which, somehow, never gets out the volume you figure on. It absolutely standardizes platen press production, insuring deliveries as promised—the kind of service to your trade that merits continued and ever-increasing patronage.

Find out *now* what MILLERS will do in speeding up your production, in reducing your labor costs and increasing your profits. Your name on a postal will bring the complete story.

MILLER SAW-TRIMMER Co.

PITTSBURGH, U. S. A.

BRANCHES: ATLANTA BOSTON CHICAGO DALLAS NEW YORK
PHILADELPHIA SAN FRANCISCO

The use of our inks by the many high class magazines which set the standard in printing is proof of their quality.

The success of these publications must greatly depend on their attractive appearance.



SIGMUND ULLMAN COMPANY

New York Factories and Main Offices
Park Avenue and 146th Street

New York
(Downtown)
466 Broome St., Cor. Greene St.



Chicago
Western Branch
501 Plymouth Court

The Mill Price List



Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
INDIA

Pinnacle Extra-strong
Embossing Enamel
WHITE INDIA

Westvaco Ideal Litho.
COATED ONE SIDE

Westvaco Super

Westvaco M.F.

Westvaco Eggshell

Westvaco Text

WHITE GRAY INDIA BROWN BLUE GOLDENROD

Westvaco Cover

WHITE GRAY INDIA BROWN BLUE GOLDENROD

Minerco Bond

WHITE PINK BLUE CANARY GOLDENROD

Origa Writing

WHITE CANARY

Westvaco Index Bristol

WHITE BUFF BLUE SALMON

Westvaco Post Card



Plan your dummies to fit the standard Westvaco sizes and weights itemized in The Mill Price List. This insures the quickest warehouse service. Each Westvaco Brand is stocked in large quantities in all the popular sizes.



See reverse side of this insert for the National List of the *Westvaco* Brand Distributors

The Mill Price List

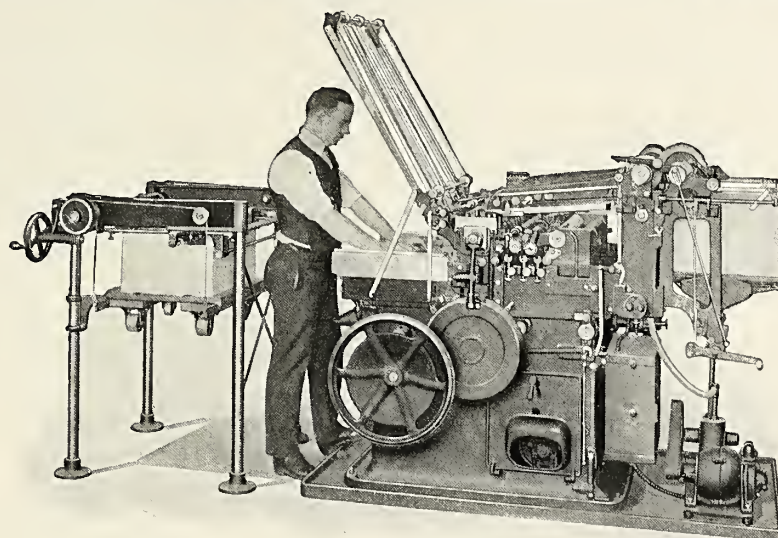
Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

<i>Baltimore</i> Bradley-Reese Company	<i>Nashville</i> Graham Paper Company
<i>Birmingham</i> Graham Paper Company	<i>New Haven</i> The Arnold-Roberts Co.
<i>Boston</i> The Arnold-Roberts Co.	<i>New Orleans</i> Graham Paper Company
<i>Chicago</i> West Virginia Pulp & Paper Co.	<i>New York</i> West Virginia Pulp & Paper Co.
<i>Cincinnati</i> The Chatfield & Woods Co.	<i>Norfolk, Va.</i> Richmond Paper Co., Inc.
<i>Cleveland</i> The Union Paper & Twine Co.	<i>Omaha</i> Carpenter Paper Co.
<i>Dallas</i> Graham Paper Company	<i>Philadelphia</i> Lindsay Bros., Incorporated
<i>Des Moines</i> Carpenter Paper Co.	<i>Pittsburgh</i> The Chatfield & Woods Co.
<i>Detroit</i> The Union Paper & Twine Co.	<i>Providence</i> The Arnold-Roberts Co.
<i>El Paso</i> Graham Paper Company	<i>Richmond, Va.</i> Richmond Paper Co., Inc.
<i>Houston</i> Graham Paper Company	<i>St. Louis</i> Graham Paper Company
<i>Kansas City</i> Graham Paper Company	<i>St. Paul</i> Graham Paper Company
<i>Milwaukee</i> E. A. Bouer Company	<i>Washington, D. C.</i> R. P. Andrews Paper Co.
<i>Minneapolis</i> Graham Paper Company	<i>York, Pa.</i> R. P. Andrews Paper Co.

Greatest Money-Maker of Them All



*The Kelly Automatic Job Printing Press, half super-royal size
Equipped with Extension Delivery (an Extra)*

IN THE JOB PRESSROOM the greatest economizer of production is the Kelly Automatic Job Press (the "Little" Kelly). More than 2000 users testify to this fact. **It economizes space**, occupying much less space than any half super-royal platen press with motor, while producing work of superior quality at a speed of 3600 per hour, using no more power, if as much, and printing larger forms.

IT economizes time. The operator need not be tied to it. While the "Little" Kelly is running the operator may be doing a variety of necessary tasks, which on other job presses he could not do without stopping the press. Production goes on in his absence. It is in fact the only absolutely automatic job press. The make-ready, feed adjustment, ink adjustment and wash-up are so simplified as to be done in minimum time as compared with any other large job press. It takes a twelve-inch pile on the pile table, so that stops for replenishing the paper

pile are infrequent. An automatic device prevents defective sheets from reaching the form. Spoilage is thus reduced to a negligible amount. If the Extension Delivery (an extra) is used, the delivery pile may be as high as thirty inches, thus eliminating the handling of small lifts. When the pile is complete the truck is detached in a moment, and may be drawn to folding machine, paper cutter or stock room as required, no hand having touched the product. Handling wet sheets is a wasteful practice and causes offset.

Buy the "Little" Kelly. It Will Make Your Job Pressroom More Profitable

*For sale at all Selling
Houses of the*

American Type Founders Co.

*Manufacturer of
the Kelly Press*

WASHINGTON (D.C.), DALLAS, OMAHA AND SEATTLE: Barnhart Bros. & Spindler

Foreign Agencies for the Kelly Press

CANADA (EAST OF PORT ARTHUR): Toronto Type Foundry Company, Ltd., Toronto and Montreal. (CANADA, WEST: American Type Founders Company, Winnipeg.)

FOR ALL LATIN AMERICA: National Paper and Type Co., Head Office, 32 Burling Slip, New York City.

GREAT BRITAIN: Canadian-American Machinery Company, London.

FRANCE, BELGIUM, ITALY AND SPAIN: La Société Omnia, Paris.

AUSTRALIA AND NEW ZEALAND: Alex. Cowan & Sons, Ltd., Melbourne, Sydney, Adelaide and Wellington.

SOUTH AFRICA, BURMA AND INDIA: John Dickinson & Company, Ltd., Cape Town, Rangoon and Calcutta.

HOLLAND AND JAVA: Lettergieterij Amsterdam (Voorheen N. Tetterode), Amsterdam and Batavia.

SWEDEN: A.-B. S. Gumaelius, Maskinaffar, Stockholm.

The Utility Heater Co., Inc., is the only house in the world carrying a complete line of both electric and gas heaters adapted to all sizes and styles of printing presses. Everything in Demagnetizing, Neutralizing, Deionizing and Ink-Drying.

The Utility Electric Heater

For Web, Cylinder and Job Presses Will Not Burn Out

Equal to an electric neutralizer in its deionizing and demagnetizing qualities, and surpassing the gas heater in quick ink-drying. As it will not burn paper, it can be put on "most any place on most any press." It makes no fumes, and is guaranteed for durability. No need of slip-sheeting the finest jobs.

PRICES—ONLY \$75 to \$115 Send for circular



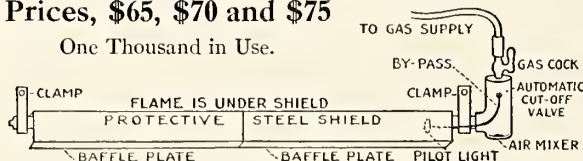
The Charles Francis Press says: "The electric heater recently installed in our plant is giving entire satisfaction. We believe it to be far superior to the gas heaters previously installed."—A. F. Oakes, V. Pres.

Utility Safety Gas Heater

The Heater with Protective Shield for Carriage Delivery Cylinders

Prices, \$65, \$70 and \$75

One Thousand in Use.

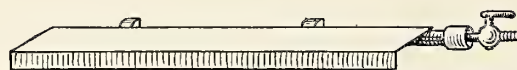


Protects paper in two ways against burning, and heats both sides of the sheet. Used in every large city of the U. S., and exported to Canada and Europe.

Gas Heaters

FOR MILLER-FED JOB PRESSES

Price, \$25



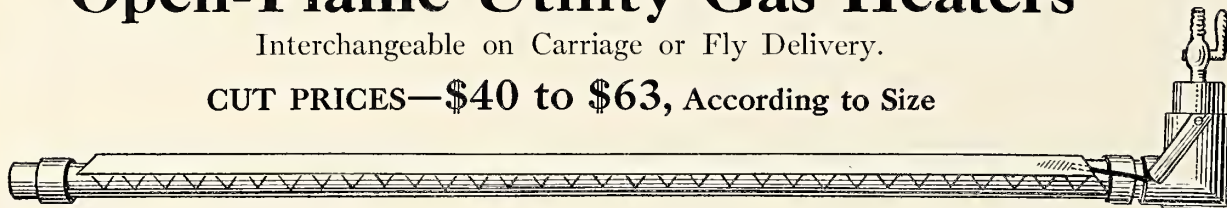
Kelly Gas Heaters of similar design.....\$35
Electric Reflecting Heaters for Kellys.....\$40

Special prices quoted for heaters for old-style cylinders.

Open-Flame Utility Gas Heaters

Interchangeable on Carriage or Fly Delivery.

CUT PRICES—\$40 to \$63, According to Size



Equipped with the best and simplest automatic cut-off for the gas, and guaranteed to give more heat and be more durable than the Johnson, Craig, Static or Atlas burners. Has no electromagnets to burn out.

All prices f. o. b. New York. Write for circulars.

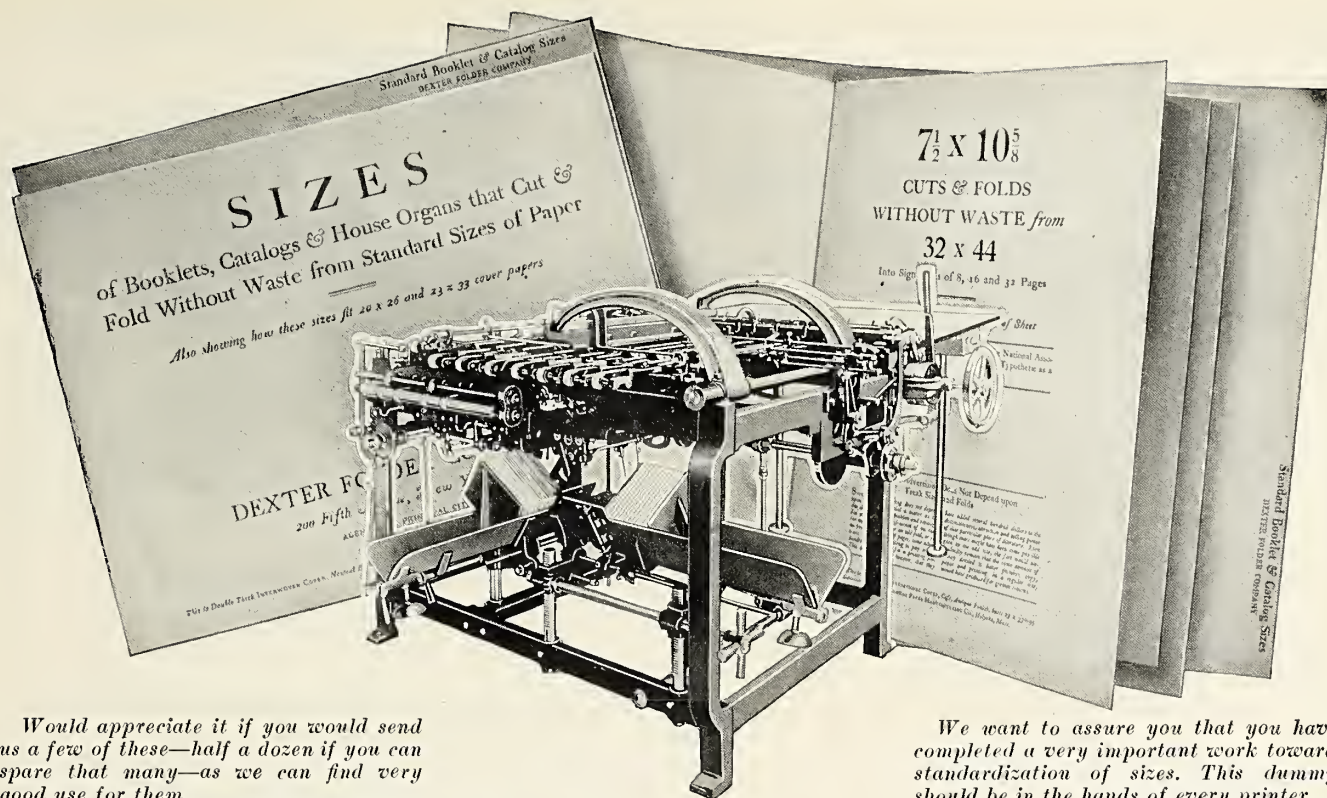
UTILITY HEATER CO., Inc.

Charles H. Cochrane, Pres.

239 CENTRE ST., NEW YORK

Phone Canal 2989

Chicago Representative, George R. Smith, 742 Webster Bldg.; Boston, Philip Ruxton, Inc.; Philadelphia, R. W. Hartnett Co.; Toronto, Can., Westman & Baker; London, England, Canadian-American Machinery Co.



Would appreciate it if you would send us a few of these—half a dozen if you can spare that many—as we can find very good use for them.

WYNKOOP-HALLENBECK-CRAWFORD CO.,
New York City, N. Y.

We want to assure you that you have completed a very important work toward standardization of sizes. This dummy should be in the hands of every printer.

CHARLES FRANCIS PRESS,
New York City, N. Y.

The No. 189-A

Dexter Standardized Jobber and Standard Booklet and Catalog Sizes

No folder has made so good a record in the binding and printing trade as the No. 189-A type of Dexter Standard Jobbing Folder. The No. 189-A type delivers the most work in a given time, requires least time to adjust, lasts longest, depreciates least. Your salesmen can fit all their booklet, catalog, book and house organ printing to this machine.

Our booklet "An Analysis of the Product of the Dexter Standardized

Jobbing Folder" contains the specifications of the work it will handle. We want you to send for a copy, whether or not you are directly interested in purchasing a folding machine. The paper-size data and folding specifications given will be valuable to every person connected with the planning and selling and manufacturing of booklets, catalogs and house organs. Write today for a copy.

The writer has the samples conveniently filed in his desk and anticipates using them frequently. These samples will help the customer to visualize the various sizes of booklets, and therefore aid him in determining quickly and easily which size he wishes. This will eliminate much lost time and preliminary work on the part of the printing salesman. They will also undoubtedly prove useful in other ways.

ROGERS & HALL COMPANY, Chicago, Ill.

DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

*Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering
and Wire-Stitching Machines*

CHICAGO

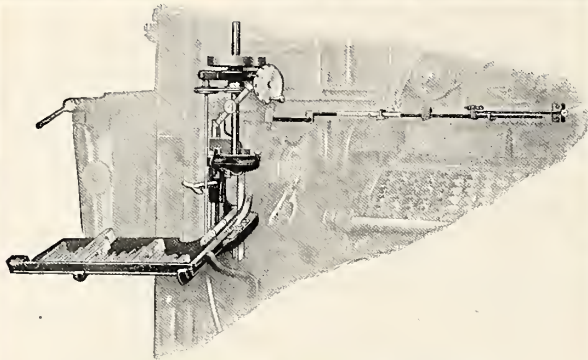
PHILADELPHIA

BOSTON

DALLAS

ATLANTA

SAN FRANCISCO

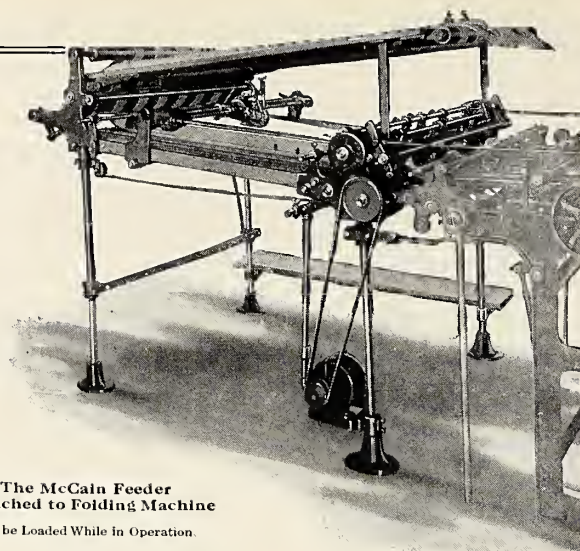


THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago



The McCain Feeder
Attached to Folding Machine
Can be Loaded While in Operation.

The Maximum Output
of your folding machines can be obtained only
with automatic feeders.

THE MCCAIN Automatic Feeder

will successfully feed the fastest folding machine and increase the output of the machine from 10 to 25 per cent over hand feeding. Easily attached to Anderson, Hall, Dexter, Brown and Cleveland Folding Machines.

Write today for full particulars.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois



Make-ready, the bane of letterpress printing, is no longer necessary to the degree heretofore common because the Hacker Plate Gauge and Rectifier removes much of the need by preparing the plates accurately in advance of going to press.

This preliminary inspection and underlay of plates not only eliminates a deal of overlay and *all* of the underlay at the press, but it avoids using a press for the purpose, — the presses are running meanwhile on other work.

Thus there is a double gain: 1st the actual cost of make-ready is reduced; 2nd the actual output of printed impressions is increased. The work on the Plate Gauge proceeds faster and more dependably than the pressman can do it at the press, and the equipment represents one-tenth to one-twentieth of the investment and even a less proportion of the overhead.

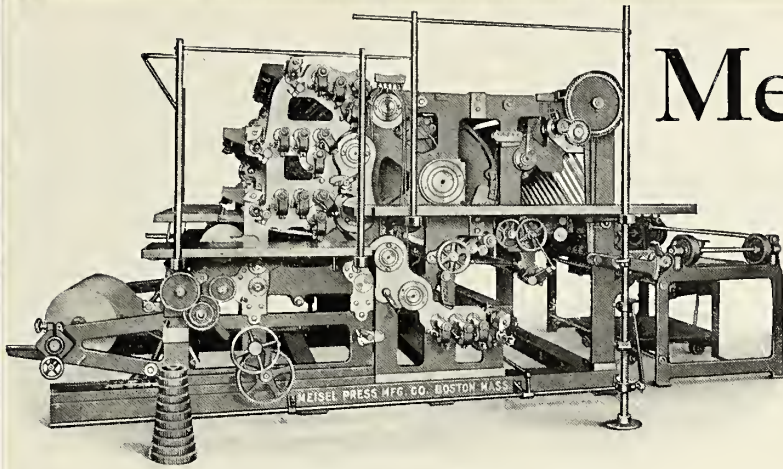
Why will printers tolerate the old fit and try methods of make-ready with its shameful waste and low production? The philosophers will answer something about human nature and the persistence of habit. Yet the Hacker Plate Gauge and Rectifier is available to lift them from the slough of inefficiency and put their presses to running as they ought to be. They can make no money with idle presses, and it is only begging the question to say "the customer pays for it." Output at low cost always wins out.

The Hacker Plate Gauge and Rectifier is an instrument with which to underlay all plates to proper printing height. The equipment illustrated is all that is needed. The work is done before going to press, preferably before going into forms. The result is a level, flat impression on the first sheet pulled on the cylinder. Underlay at the press is *entirely* eliminated and overlay is greatly lessened.

About 300 printers use the Hacker Plate Gauge and Rectifier. Their average saving of make-ready is 2 to 4 hours per form. You can ask any or all of them. Send for list and literature.

Produced and sold only by

HACKER MANUFACTURING CO., 312 No. May Street, Chicago



ROTARY PRESS Series R-1095

An adjustable Rotary Press that cuts the sheets off and delivers them to the printing cylinder which prints one color on the reverse side, then the sheet is delivered to the large impression cylinder and receives the third printing on the face side. Cuts off sheets from 24" to 36" in length and takes paper up to 48" in width. This type of machine can be used for high class label work such as soap wrappers and can wrappers. Speed, 6,000 impressions per hour continuous run.

Meisel Presses are built with the object of reducing the number of operations required for the completion of the job. Write us about your problems and let us show you how they can be solved with profit to yourself.

MEISEL PRESS MANUFACTURING CO.

944-948 DORCHESTER AVENUE, BOSTON, MASS.

Meisel Presses

Rotary Color Presses for wrappers, labels, cartons.

Rotary Presses for Publications — flat or folded sheets.

Bed and Platen Automatic Presses for roll or sheet products.

Ticket Presses for transfers, roll or strip tickets, etc.

Cash-Sales Book Presses for flat folded interleaved books.

Wrapping Paper Presses for roll or sheet products — one or more colors.

Slitters and Rewinders for all kinds of roll products.

Toilet Paper Roll Machines, plain or perforated rolls.

Sheet Cutters—from rolls; adjustable for various size sheets.

The CALOREL Electrically Heated GLUE POT

ONE PIECE :: ENTIRELY ALUMINUM

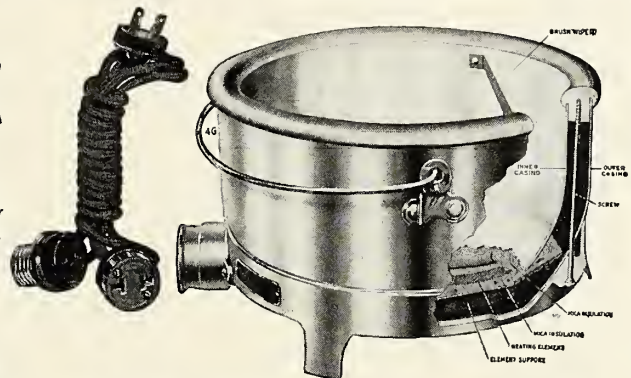
FOR GLUE AND SIMILAR COMPOUNDS

For any use, where an even, steady temperature, that will not burn or dry out, is required

The CALOREL Glue Heater is entirely aluminum, light in weight, clean. Large diameter and low flat design promotes rapid heating and sturdiness. The pot, completely surrounded by an air jacket, retains and distributes the heat and reduces the electrical consumption to a minimum. Owing to the correct proportioning of the heat dissipating surfaces, it will not reach a temperature of over 170 degrees F.

Without switches, or regulating means, no attention whatever is required.

The standard heater listed is for glue only. In ordering for other purposes, kindly specify, fully, the conditions under which it will have to work.



For Use on Either Alternating or Direct Current

Prices, complete with brush wiper, six feet of heater cord and separable attachment plug:

1 quart	70 watts	110 volts	220 volts\$20.00
2 "	80 "	110 "	220 " 22.00
4 "	105 "	110 "	220 " 26.00
8 "	160 "	110 "	220 " 30.00

When ordering Specify Exact Voltage.
Prices on special wattages on application.

Manufactured by

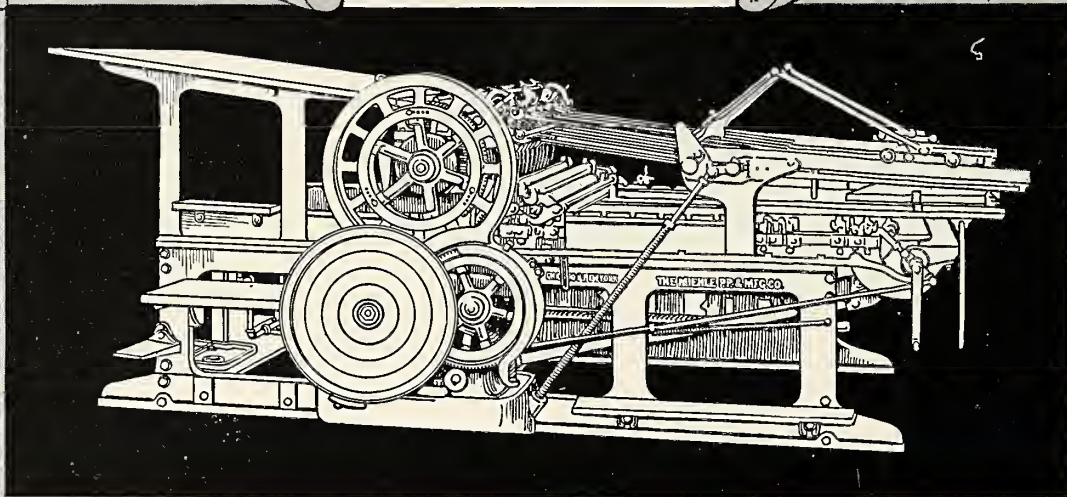
NATIONAL ELECTRICAL SUPPLY COMPANY

1328 NEW YORK AVENUE, N. W.

::

WASHINGTON, D. C.

The Miehle



SIMPLICITY

HIGH productivity in any machine is directly proportional to its simplicity. Convenience and certainty of adjustment permit nearly continuous operation.

Make-ready on a Miehle is both quick and positive. And, when the job is ready to run, the operation of the press is practically continuous at high speed.

That is why the Miehle offers unexcelled economy. That is why its product is uniformly of the very highest grade.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2840 Woolworth Bldg.

PHILADELPHIA, PA., Stephen Girard Bldg.
DALLAS, TEX., 611 Deere Bldg.

BOSTON, MASS., 176 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

At Last!

A Complete Stereotype Plate Casting and Mat Making Plant for the Small City Newspaper and Job Printer

In response to a universal demand for this equipment we are about to place on the market *at low cost* the

Planoflong Plant

Consisting of

The U. S. One Piece Stereotyping

Machine for casting 5 col. flat plates. Complete with Heating Plant, Melting Pot and Casting Box—all in one. Gas or Kerosene heated.

Wood Hand-Driven Mat Roller

specialy built for molding dry mats and making as perfect molds as \$2000 machines used by large newspapers.

Wood Junior Dry Mat Humidor

Wood Flat Mat Roaster

Wood Cork Molding Blankets

100 Wood Dry Mats—18 x 24 in.

The newspaper owning a *Planoflong Plant* can make stereotype plates and mats as quickly and more economically than the large newspaper. It can make mats for its advertisers and own use. It can use syndicated mat services and mats from advertisers instead of plates.

The Job Printer will find the *Planoflong Plant* invaluable. He can make mats instantly from type or cut forms and distribute the type within one minute from the time the form is locked up. He can duplicate as he pleases. The type is never heated and absolutely no injury is done it. The mat does not spoil and may be cast from any time later by merely roasting it. The printing quality of *Planoflong* plates is equally as good as the finest electrotype and fine screen halftones may be used.

Plants already equipped with casting boxes can purchase the other equipment independently.

The only complete stereotype plant for newspapers using flat bed presses.

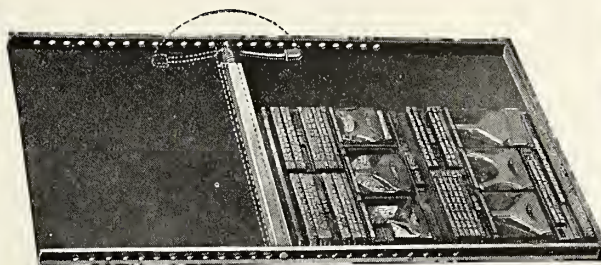
Price on Application

Wood Flong Corporation

25 Madison Ave.,

New York City

Start the Job Right



Showing form locked to pica ems.

When you have the form in a locked up condition on the *galley* every page is in perfect alignment when the job goes to the stone.

You save money on lock-up, registering, make-ready and material. All the guesswork is taken out of registering, and nine-tenths of the work-ups and pull-outs on the press are avoided.

Avery ^{MAKE-UP} Galley

"SAVES ITS COST IN ONE JOB"

will more than pay for itself on every job of sixteen pages or more in the saving it will effect in time, labor and material.



The Avery Galley Co.

949-951 East Second Street
Los Angeles, Calif.

For sale by all branches of

AMERICAN TYPE FOUNDERS CO.
BARNHART BROTHERS & SPINDLER

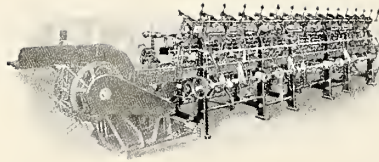
A Few SHERIDAN Specialties

For the

PAMPHLET BINDER

Gatherer

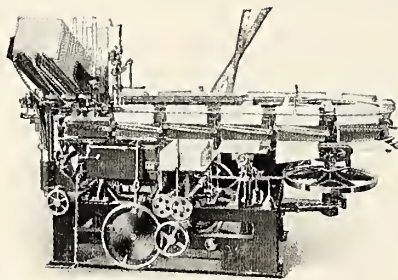
The machine that thinks.



Cuts the cost of gathering in half. Eliminates spoilage and saves two thirds of floor space.

Coverer

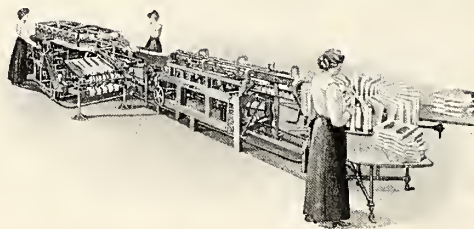
A necessity in the Job Bindery.



Sheridan 12 in. Horizontal Coverer — Absolutely indispensable in the Job and Trade Bindery. Covers 20,000 books per day — Moderate price.

Continuous Coverer

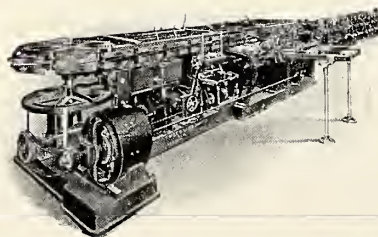
It stands alone.



For the large Job and Publication Bindery — 35,000 books per day. Can be coupled with flat stitcher.

Continuous Binder

Supremacy upheld and confirmed by its many users.



“Perfect Binding”
We mean it

Sheridan Binder, First Present, and Future Machine for this method of binding.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway, NEW YORK, N. Y.

609-611 S. Clark Street, CHICAGO

IMPORTANT ANNOUNCEMENT

HORTON VARIABLE SPEED DRIVES

NOW DIRECTLY ADAPTABLE

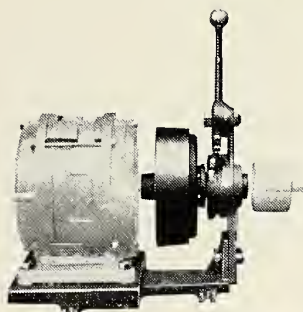
TO ANY MAKE OF MOTOR

AND

MACHINES OPERATING
UNDER AN UNEVEN LOAD

BY THE USE OF OUR NEW

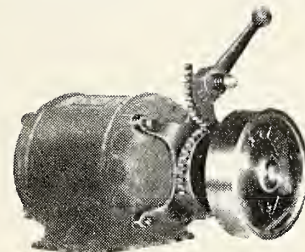
AUXILIARY GOVERNOR



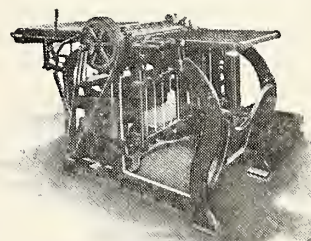
MODEL 8B DIRECT
CONNECTED MOTOR
BED TYPE.



DRIVE SHAFT Model "R"
on a Chandler & Price Press with
Miller Automatic Feeder.
See them in any up-to-date
press room.



MODEL Z MOTOR
END-SHIELD BASE TYPE.



DRIVE SHAFT Model "C"
Standard Equipment for Cleveland
Folding Machines.

which automatically causes the power delivery to ebb and flow with the varying demands of eccentrically operated machines running under an uneven load or pull. Capable of delivering any number of revolutions between maximum motor speed and 65% reduction.

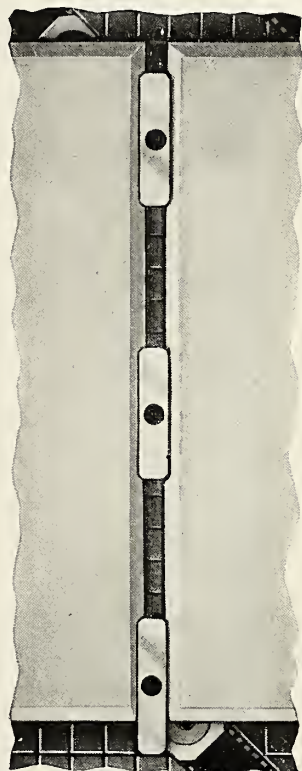
In the direct motor connected types the pull of the belt is carried on the Horton shaft or motor frame relieving the armature shaft of all stress except that of torque.

Take up your variable speed problems with our Engineering Dept.
No obligation.

HORTON MANUFACTURING COMPANY

Cable Address "HORTOKUM"

Office & Factory: 3008-16 University Ave., S. E.
MINNEAPOLIS, MINNESOTA



The NARROW MARGIN Hook

A margin of $4\frac{1}{4}$ points may be obtained by undercutting the plates but with the regular bevel the Narrow Margin Hook requires but one pica.

WESEL

The FINAL BASE and HOOK

PERFORMANCE is the thing that makes for satisfaction—not claims. Compare the performance of the WESEL Final Base and Hook with any other, or every other base on the market on these three points: 1. Rigidity of Base and Hook; 2. Accuracy in register; 3. Speed of adjustment; 4. Ease with which racks and grooves are kept clean.

The WESEL Final Base and Hook fulfills *every* requirement. And an impartial comparison will prove it.

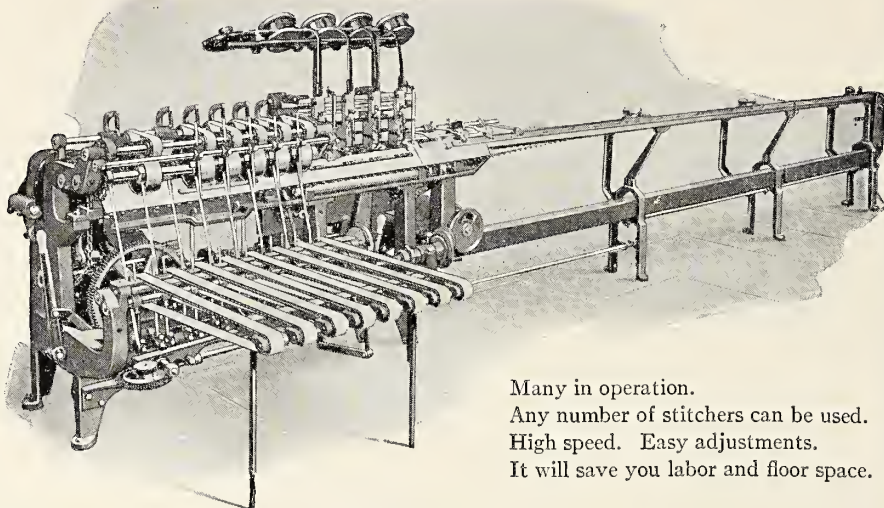
Write for copy of our booklet which describes and illustrates in detail the advantages and exclusive features of the WESEL Final Base and Hook.

F. WESEL MANUFACTURING COMPANY

72-80 Cranberry Street, Brooklyn Chicago, 1654 Monadnock Bldg.

CHRISTENSEN'S *Latest Type* Stitcher- Feeding Machine

*Do not confuse this
machine with our
former machines as
this is a new design.*



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

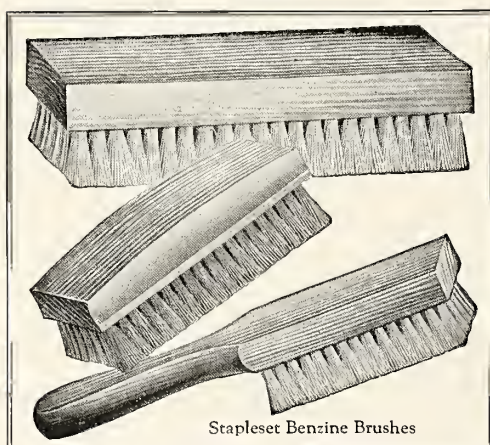
THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.
Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.
Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

Each Tuft of Bristles Fastened With a Staple

Stapleset **Benzine Brushes** TRADE MARK



Stapleset Benzine Brushes

REGULAR BENZINE BRUSHES are made
in four sizes, Nos. 15, 20, 25 and 30.
Size No. 20 is 2½x7¾ inches. The Oval-
Back Benzine Brushes are 5½x2¼ inches.
No. 1 has long and No. 2 has short bris-
tles. The Perfection Benzine
Brush is 5x2½ inches, and is
made with ten rows of pure
China bristles. No. 2A with
handle has a 4-inch brush.

The
Sign of Quality
Stapleset
TRADE MARK
Stamped on Each
Brush

Send for illustrated circular "EVERYDAY NECESSITIES FOR THE PRINTING
OFFICE," showing a full line of brushes and other printing accessories

IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY

The Scott Cutting and Creasing Press

is now in use wherever folding boxes are manufactured and there is a place for it in your establishment. Our No. 5, high speed machine takes a form 30 x 40 inches, and fills a long felt want, while our No. 10 machine that cuts a 44 x 64 inch sheet is admitted to be the strongest press ever built, especially for carton work.

SEND FOR NEW DESCRIPTIVE CATALOGUE.

Scott Pony Two-Revolution and Drum Cylinder Presses

READY FOR IMMEDIATE DELIVERY

No. 4 — Two-Roller Two-Revolution Press. Bed 26 x 36"; matter covered by two form rollers, 22 x 32"; working speed 2500 per hour. Front Fly Delivery.

No. 5 — Two-Roller Two-Revolution Press. Bed 29 x 42"; matter covered by two form rollers, 25 x 38"; working speed 2300 per hour. Front Fly Delivery.

No. 4 — Four-Roller Two-Revolution Press. Bed 27½ x 36"; matter covered by four form rollers, 22 x 32"; working speed 2300 per hour. Front Fly Delivery.

No. 7 — Two-Roller Two-Revolution Press. Bed 38 x 51"; matter covered by two form rollers, 33 x 47"; working speed 2200 per hour. Rear Fly Delivery.

No. 8 — Four-Roller Two-Revolution Press. Bed 41½ x 52"; matter covered by four form rollers, 35 x 48"; working speed 1900 per hour. Printed-side-up Delivery.

Scott Drum Cylinder Presses

No. 1 — Bed 17 x 22", matter 12 x 18".

No. 4 — Bed 26 x 36", matter 22 x 32".

Each press has two form rollers, rack and screw distribution, air springs, box frames and tapeless delivery.

The Scott Two-Revolution Presses

that we offer are substantially built machines guaranteed to give an unyielding impression and register to a hair. Each machine has four tracks, geared roller distribution, two air chambers on each end of machine, type bed driven by our direct drive movement, and satisfies the exacting requirements of the trade.

WALTER SCOTT & COMPANY

Main Office and Factory:

PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE: 1457 Broadway

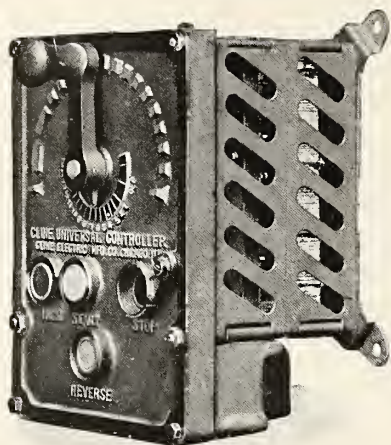
CHICAGO OFFICE: 1441 Monadnock Block

CABLE ADDRESS: Waltscott, New York

CODE USED: A B C (5th Edition) and Our Own

Electrical Equipment for the Pressroom

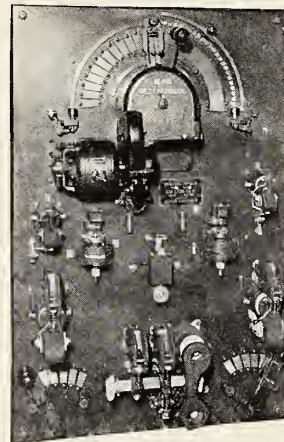
Used by the Best-Known Printers



Cline Universal Controller
Master Station for Flatbed, Offset or
Small Rotary Press.



**Push Button
Station**

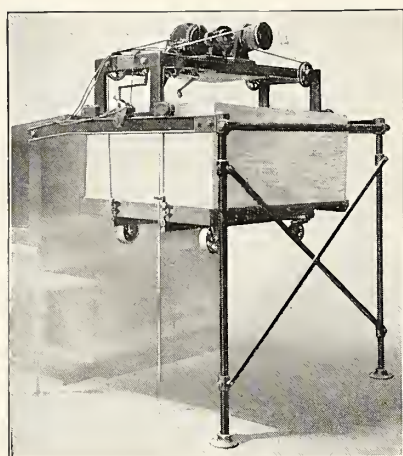


Rotary Press Controller
Full Automatic for large Rotary or
Magazine Press.

CLINE ELECTRIC MANUFACTURING CO.

Fisher Building, CHICAGO

Marbridge Building, NEW YORK



THE ROUSE PAPER LIFT

Will save the time the pressfeeder usually spends putting up new lifts from the floor. A thousand more impressions a day is no unusual record when a Rouse Paper Lift is installed. Your pressfeeder can show a better record at the end of the day and your pressroom record is materially increased.

Rouse Products

*Are Money Makers
and Time Savers*

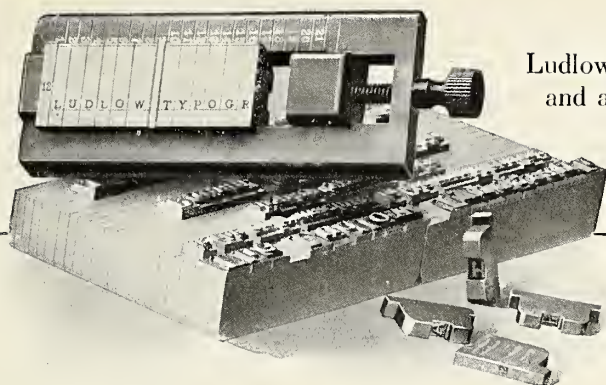
Rouse Register Hooks and Bases are the choice of many of the largest and most progressive printers over the country. They are unexcelled for general efficiency, economy and durability and are especially satisfactory for color printing and close register work.

Rouse Job Sticks are unrivaled for accuracy and convenience. Adjustment to picas or nonpareils is but the work of an instant. The compositor appreciates the advantages of the Rouse Stick. You will find them on the frames of most of America's leading typographers.

*Send today for interesting circulars describing
Rouse Products.*

H. B. ROUSE & CO.

2214 Ward Street, Chicago



Ludlow matrix stick, matrices
and all-slug composition.

*No Machine Changes
No Mold Changes*

*Display Typefaces
12 to 60 point*

Ludlow

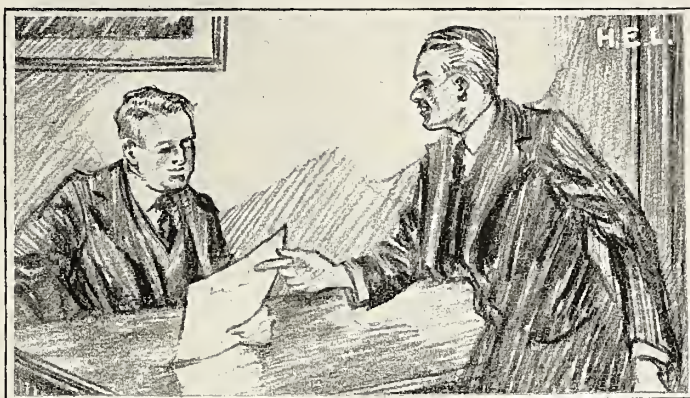
Ludlow composition is quality composition—economically produced and economically handled. The Ludlow System combines beauty of typeface with flexibility and simplicity of operation and mechanism. Low quad-lines are a typical feature; Ludlow quads are 11 points lower than printing faces.

Ludlow Typograph Company

General Office and Factory: 2032 Clybourn Avenue, Chicago

Eastern Office: 606 World Building, New York

*Easy
Simple
Practical*



NECESSITIES

YOU expect to find the Ellis "New Method" Embossing in the up-to-date print shops, as it is an absolute necessity to the printer who would keep abreast of the times. Just as the parchment and quill pen were essential to the old scribe, so The Ellis "New Method" is needed to give the finishing touch to printing efficiency. Dainty and beautiful embossed effects can be obtained with less cost (time) than by using a second color. *No Metal—No Acid—No Powder.*

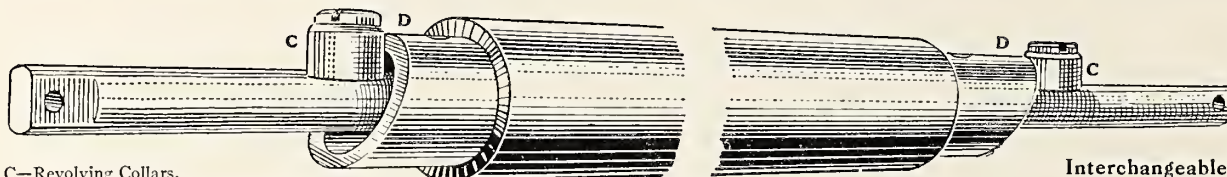
Send 10c for Booklet A
It will give you a better idea of the method

THE ELLIS "NEW METHOD" EMBOSSING CO.

140 West 38th Street, New York City and 10 Warwick Court, Holborn, London, W. C. 1



Adequate Ink Distribution on a Job Press Is Limited to the Circumference of the Rollers



C—Revolving Collars.
D—Opposed Diagonal Cams Causing
Sidewise Action.

Patented February 18, 1919

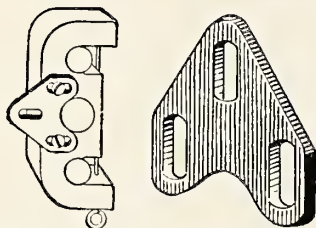
Interchangeable
Durable

Made in lengths to fit all sizes of platen presses. Can be used with all Automatic Feeders.

Using an ACME VIBRATOR Multiplies the Inking Circumference of the Rollers

Sold direct or through your supply
house at these prices:

10 X 15	-	-	-	-	\$15.00
12 X 18	-	-	-	-	17.50
14 X 22	-	-	-	-	20.00



Adjusting Slots for all Conditions of Rollers.

Nothing to wear out or give
trouble.

Easy to install.

No gears, cogs, springs or
internal mechanism.

ACME MULTI-COLOR CO., 914 Grand Avenue, Kansas City, Mo.

Kinzie Kut Black

This dense blue toned Black lays smoothly on S. & S. C. and Enamel papers; it will not offset nor fill the finest halftone screen; it sets quickly into the sheet, can be backed up in a few hours, and dries hard overnight.

Its excellent working qualities are not affected by age or climate. It appeals to the man producing a particular job, as well as to one who must get the work out in a hurry.

Prices in 5 lb. to 50 lb. cans are as follows:

Under 100 lbs., 40c per lb. 100 lb. lots and up, 35c per lb.

AMERICAN PRINTING INK COMPANY

2322 W. KINZIE STREET, CHICAGO

Tear off the Order Blank below and mail in for trial.

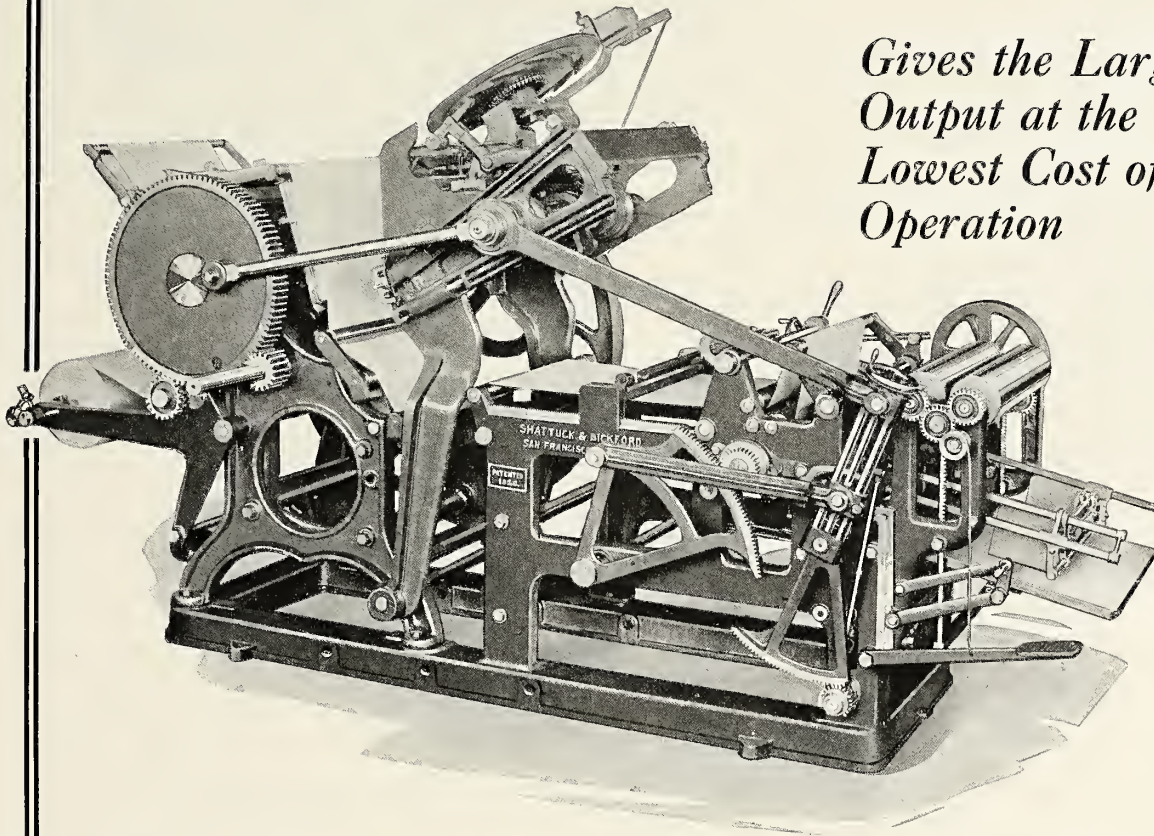
Gentlemen — Mail us a 5 lb. can of KINZIE KUT BLACK 640 at 40c per lb. If not satisfactory we will so advise you and you will cancel the charge.

Signed

City and State

A Roll Fed Job Press

*Gives the Largest
Output at the
Lowest Cost of
Operation*



The Shattuck and Bickford Roll Feeder

puts the Job Pressroom on a Rotary Basis in output yet maintains the simplicity and cost of operation of a Gordon Press

Thousands of printers watched with keen interest the Shattuck and Bickford Automatic Roll Feeder in operation at the Graphic Arts Exposition at Chicago. Those who came skeptical went away convinced. Many remained to buy and a large number expressed the intention of adding Shattuck and Bickford Roll Feeders to their pressroom equipment in the near future.

The demonstration at the Exposition proved that the Shattuck and Bickford Roll Feeder does all

that is claimed for it. It prints with perfect register on stock the sheet feeder will not handle. It *punches* equal to the best punching machine any number of holes across the web, accurately registered to the printed form. It PERFORATES as neatly and accurately as the best Rotary Perforator (slot hole) both lengthwise of and across the web. It delivers sheets *cut to size* with clean edges or *rewound* in perfect rolls. It handles any stock from tissue to 2-ply cardboard. Speed up to 3,000 impressions per hour.

SHATTUCK & BICKFORD, INC.

345-355 BATTERY STREET (AT CLAY) SAN FRANCISCO

Sole Selling Agents

George R. Swart & Co., Inc., Printing Crafts Bldg., Eighth Ave. and 34th Street, New York City

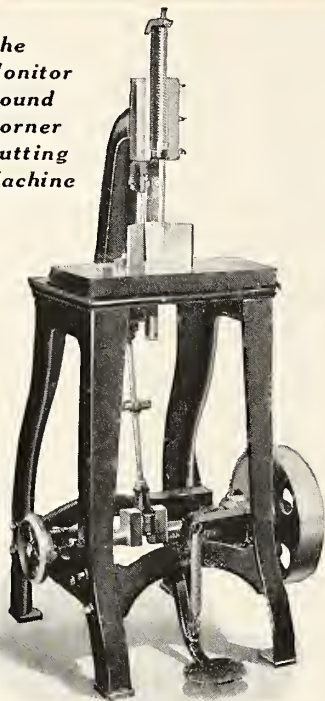
Harnet, Weatherly, Hoffert, Inc., 608 S. Dearborn Street, Chicago, Ill.

Printers Supply Co., 306-308 S. Sixth Street, Minneapolis, Minnesota

Los Angeles Branch: 347 So. Wall St., Fred J. Rae, Mgr.

Seattle Branch: 2006 Western Ave., Robt. McCormick, Mgr.

The
Monitor
Round
Corner
Cutting
Machine



This machine is metal throughout, built heavy, yet well balanced. The driving head which carries the knife travels in a perfectly fitted slide provided with gib to take up lost motion. The direct drive gives a clean straight cut. Knife is always in plain view, which insures absolute safety. Handles large capacity.



"MONITOR-izing" Always Means Greater Shop Efficiency

Each Monitor Machine made has been developed to meet some specific need of Printers and Bookbinders. It represents the cumulative manufacturing experience of more than a quarter of a century. *That's why you are taking no chances when you install MONITORS.*

Quality and Service Are Inbuilt

The makers of Monitors know just the sort of demands that will be made on the machines they sell you. They know just where the excessive strain will come. They know just the range of work the machine must do if it is to be a profitable investment. *That's why you always find Quality and Service Inbuilt in every Monitor.*

Monitors Include—Stitchers, Perforators, Tab and Indexing Machines, Punching Machines, Round Corner Cutters, Paging and Numbering Machines, Creasing and Scoring Machines, Bench Lever Embossers, Standing Presses, Board Shears and other Special Shop Equipment.

WRITE FOR CATALOG No. 27 TODAY

LATHAM MACHINERY COMPANY

"Latham Machines Last Longest"

BOSTON

1153 FULTON STREET, CHICAGO, ILL.

NEW YORK

FOREIGN REPRESENTATIVES

Wm. Dawson & Sons, Ltd. Otley, England
Fonderie Caslon Paris, France
John Dickinson & Co. Cape Town, S. A.

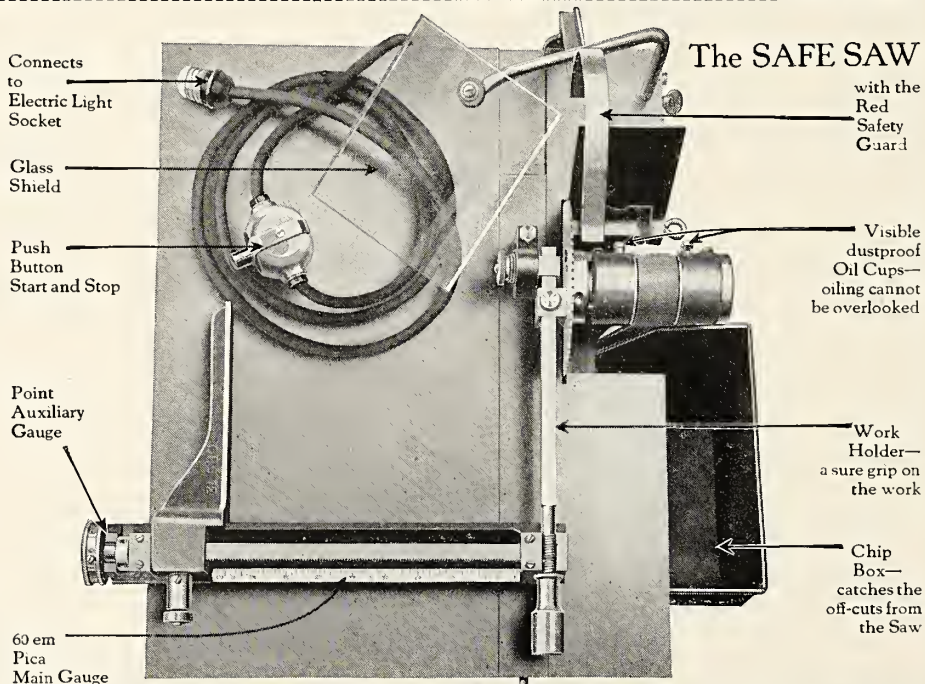
Lettergieterij. Amsterdam, Holland
H. J. Logan Toronto, Canada
Geo. M. Stewart. Montreal, Canada

SUPERIOR POINT-SYSTEM SAW

Demonstrating its superiority as a Standardizer of materials for composing room use

Write our nearest Branch House for an interesting folder describing this newest Superior Product

CHICAGO
WASHINGTON
DALLAS
SAINT LOUIS
KANSAS CITY
OMAHA
SAINT PAUL
SEATTLE



BARNHART BROTHERS & SPINDLER, MANUFACTURERS

Set in Cooper Series with Herringbone Brass Rule Border



Make Your Pads with R. R. B. Padding Glue

Because—

R. R. B. Padding Glue is made of specially selected materials, blended in a manner that produces exceptional strength and flexibility—flexibility that *lasts*.

Order from nearest dealer.

Baltimore, Md.	Armstrong Paper Co.
Birmingham, Ala.	City Paper Co.
Boston, Mass.	Stone & Andrew, Inc.
Boston, Mass.	H. C. Hansen Type Foundry
Buffalo, N. Y.	American Type Fdrs. Co.
Chicago, Ill.	Graham Paper Co.
Cleveland, Ohio.	Cleveland Paper Mfg. Co.
Dallas, Texas.	Barnhart Bros. & Spindler
Denver, Colo.	Graham Paper Co.
Detroit, Mich.	Gebhard Bros.
El Paso, Texas.	Graham Paper Co.
Los Angeles, Cal.	Blake, Moffitt & Towne
Minneapolis, Minn.	McClellan Paper Co.
Nashville, Tenn.	Graham Paper Co.
New Orleans, La.	Graham Paper Co.
Ogden, Utah.	Scoville Paper Co.
Salt Lake City Utah.	Western Newspaper Union
St. Louis, Mo.	Graham Paper Co.
Seattle, Wash.	American Paper Co.
Washington, D. C.	R. P. Andrews Paper Co.
Toronto, Canada.	Wilson-Munroe Co.

or direct from

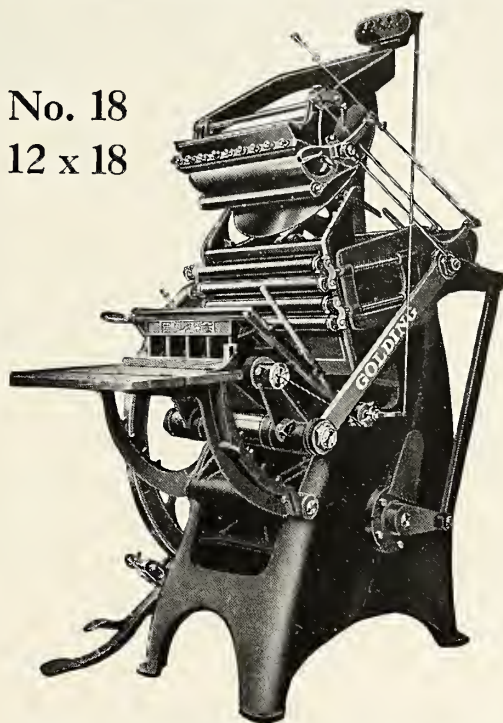
ROBERT R. BURRAGE

15 Vandewater Street, New York

The Golding Art Jobber

No. 18

12 x 18



Most Efficient Hand-Feed Press Ever Developed

DESIGNED to produce the highest quality of Commercial and Art Printing at the minimum cost, the Golding Art Jobber No. 18—12 x 18—has gained, through years of practical work in printing establishments located in all parts of the world, the reputation of being the most efficient hand-feed press ever developed.

Distribution of ink is secured by an automatic Brayer Art Fountain and a Duplex Distributor. Double distribution to the single impression.

Wedge-Impression Adjustment located in bed provides a quick and easy make ready.

Platen and Rocker are merged into one massive casting to provide greater impression strength.

Eccentric Shaft Throw-off makes it possible to save the impression within half an inch of the point of imprinting.

Automatic Quick-Stop Brake and Release enables one to stop the press instantly, while running at any speed, without damage to the machine.

Very Durable. Parts work from positive fixed centers. No sliding cams or surface-wearing units.

High Speed. Many printers average 12,000 to 14,000 impressions per eight hour day.

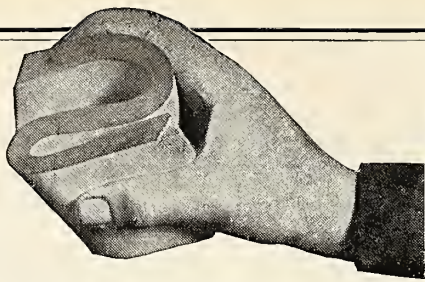
Prices on application

Golding Manufacturing Co.

Franklin, Mass.

Printing Presses, Paper Cutters, Tools

For sale by the American Type Founders Co., also Type Founders and Dealers generally.



Pads that Please

are tabbed with NUREX. It sticks but never gets sticky. Not being affected by climatic conditions NUREX gives the same satisfactory results in all seasons. It remains firm but pliable in spite of heat, cold or dampness. You will have no complaints from your customers if you use

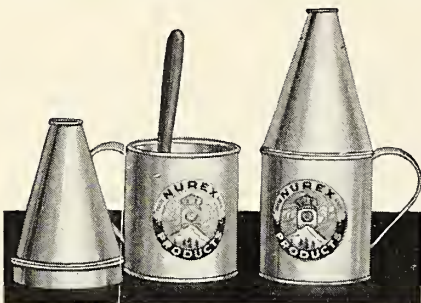
NUREX

Patented June 1, 1920

Tabbing Compound

NUREX is now a standardized product. The NUREX you get a month or a year from now will give the same satisfactory results as your present supply.

Handy for Binders



NUREX TABBING POT

For use with NUREX Tabbing Compound. The cone friction cover prevents evaporation and keeps the brush upright ready for use. For sale by all NUREX distributors.

Look up the list of dealers in the August issue of The Inland Printer, order a trial shipment and let NUREX end your tabbing troubles.

The Lee Hardware Co.
SALINA, KANSAS

Get Acquainted



with

KANT KURL

Gummed Papers

The two most popular Numbers *Grade A* and *Grade X* offer exceptional values.

Ask your Jobber about them or let us send you samples. It's decidedly worth while.

□

MID-STATES GUMMED PAPER CO.

Also manufacturers of

Stick Quick

Gummed

(Wound on the Green Core)

Tapes

2433 SOUTH ROBEY ST., CHICAGO

SOME EXAMPLES
OF THE TYPOGRAPHY
OF
ALBERT SCHILLER
NEW YORK



SEPTEMBER 1921
THE INLAND PRINTER
CHICAGO

ERICAN TRIBUTE' O PRUSSIAN KING

4 Wreaths Are Placed by
clin "League of Truth" on
Frederick's Statue.

ATURED IN GERMAN PRESS

uthors of "Tribute" Are Propa-
gandists Who Stayed in Ger-
many During the War.

Copyright, 1918, by The New York Times Company
By Wireless to Two New York Times
BERLIN, July 4.—The newspapers of
Germany print this identical story,
from the official feed-box.
"The Monument of Frederick the Great
in Unter den Linden was today the
American Independence Day made us an
American demonstration for the great
king. Three automobiles drove up to the
monument. A company of American
ladies and gentlemen alighted. One of
the gentlemen climbed the iron railing
and laid two wreaths of oak leaves at
the feet of the statue. The larger
wreath, ornamented with the Stars and
Stripes of the American flag and with
the German black, white and red colors
bordered with mourning crepe, bore on
a large white ribbon the legend
TO THOSE WHO DIED FOR THE FREE-
DOM OF OUR
THE LEAGUE OF TRUTH, BERLIN-NEW
YORK, JULY 4, 1918.
"The second wreath, ornamented with
the Imperial German eagle and the
American coat of arms on a white rib-
bon, bore the legend.
ON JULY 4, 1918, TO AMERICA'S FRIEND,
FROM A GRATEFUL AMERICAN
PEOPLE.

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SOON

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the Mayor.
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Goudy Open

A display letter of unquestionable excellence modeled on Bodoni, and a useful face for short pieces of copy that are required to maintain a reserve, and yet convey the idea speedily and with some force.

Itself a decorative type, it requires but little ornamentation even when simply arranged. It makes a graceful type picture on any page; see the attached de luxe folder which is identical in composition with this advertisement.

Made in these sizes.

18-pt. Upper & Lower Case
24-pt. Upper & Lower Case
30-pt. Upper Case only
36-pt. Upper Case only

Let your next advertisement which might be presented suitably in Goudy Open be set up by Advertising Agencies' Service Company at 209 west 38 Street, New York. Call Fitz Roy 2719. They arrange all types effectively

Typographers

FIREWORKS ON THE RHINE.

Soldiers' "Old-Fashioned Fourth"
Results in "Old-Fashioned"

Casualties.
COBLENZ, July 4 (Associated Press).—An old-fashioned Fourth of July celebration was observed by the American Army of Occupation. Tonight the main thoroughfares of Coblenz were lit with the scattered fragments of burned-out fireworks and firecrackers, and several of the soldiers were suffering from burns.

Private Carlos Sadowsky, Fifth Infantry, was severely burned when fireworks he was carrying in his house exploded. Corporal C. H. Murry, headquarters detachment, received a wound in his eye and face, and several others had to leave hospital on their heads and shoulders.

BRITAIN TO STOP BIG AGRICULTURAL SUBSIDY

House of Commons Is Told That
Exchequer Cannot Continue
£39,000,000 Expense.

LONDON, July 4 (Associated Press).—The serious state of the country's finances was emphasized in the House of Commons tonight when Sir Arthur Griffith-Boscawen, President of the Board of Agriculture, and Sir Robert Stevenson Horne, Chancellor of the Exchequer, admitted the impossibility of continuing the agricultural subsidy. Sir Griffith-Boscawen said that the Government had no alternative but to stop the subsidy, which had cost £39,000,000 in 1917-18. He said that the Government had no alternative but to stop the subsidy, which had cost £39,000,000 in 1917-18. He said that the Government had no alternative but to stop the subsidy, which had cost £39,000,000 in 1917-18.

BERLIN A BIT PUZZLED AT PEACE RESOLUTION

Official Circles Do Not Know
What to Expect or What Our
Conditions Will Be.

BERLIN, July 4 (Associated Press).—American flags flew over Berlin today for the first time since the American declaration of war, but the American mission and the German Foreign Office have not yet been formally notified that Congress has concluded peace. The newspapers, to the absence of the text of the peace resolution, confine their comment to the hope that "There will be a speedy resumption of peace-time commercial relations."

AMERICAN DECLARATION WARM- ly Received by Kemal—Greeks Shell Karamanul.

CONSTANTINOPLE, July 4 (Associated Press).—Soviet Russia has no desire to occupy Constantinople, but desires peaceful relations with Turkey and with all nations. This was the declaration made by M. Nathanarov, the new Russian Bolshevik Ambassador to Turkey in presenting his credentials to Mustafa Kemal Pasha, head of the Nationalist Government. Dispatches received here from Ankara say that the exchange of addresses by the Ambassador and Mustafa Kemal Pasha most friendly. The Turkish Nationalist Government is the only regime in Turkey that is recognized by the Administration in Moscow.

ported that a further awkward situation has arisen through the action of the C. F. Committee there, which has sent a note to the Government protesting against the activities of the Officers' Committee in Madrid, which strongly urged the conviction of extra awards and promotions to officers on active service in Morocco. It is rumored that Viscount d'Eza, the War Minister, feels unable to decide the conflict of views and intends to resign. Meetings, Count de Huguillon, Minister of the Interior, is said to be wavering in his intention to offer his resignation owing to the severe criticism directed against him in connection with the outbreak in Barcelona. The Tangier question seems to have aggravated the situation of the Cabinet, which must consider the course of action to be followed because of the refusal of the French note concerning the recognition granted to that country in the Port of Tangier by the Moroccan Sultan before the war. Although the terms of the French communication have not been made public, it is widely reported that France maintains the viewpoint that the Sultan acted fully within his rights. The matter is being discussed with intense animation in all political circles here.

MME. MILLERAND IN CRASH.

Car Containing Her and Her Daughter Hit by Taxicab.

PARIS, July 4.—Mme. Millerand, wife of the President of the Republic, was today taken to the hospital after being injured in a car accident. The car, containing her and her daughter, was hit by a taxicab. The accident occurred on the Boulevard des Capucines. Mme. Millerand is recovering from her injuries.

BETHLEHEM & PRICES OF

Move, With Wage Red-
Made to Help Restore
malcy, Company Sa

SCHEDULE IN EFFECT

Represents Drop of Fr
\$4 a Ton—Pre-W
Not Attainat

CHANGES IN NEW

They Represent a f
a Ton on Bars
Shapes and

BETHLEHEM, Pa.
Bethlehem Steel Co.
today further reduced
its effective tonnage
rates. The new rates
will be as follows:
The company desires to
more than its full share
conditions in the steel
market. The company re-
sults in a reduction of
15 per cent. in July 16.

The new price schedule is
following changes:
Bars, from \$2.10 to \$1.14,
shapes, from \$2.20 to \$2.14, plus
\$2.20 to \$2.14; sheet bar, from \$2.14
to \$2.14; 4 by 4, from \$2.14 to \$2.14;
from \$2.14 to \$2.14; blue annealed
from \$2.14 to \$2.14; black annealed
from \$2.14 to \$2.14; galvanized sheet
from \$2.14 to \$2.14; tin plate, from
\$2.14 to \$2.14; skip, from \$2.14 to \$2.14.

The new price representa-
tion of a ton on bars,
shapes, plate, skip, bluish
slabs and blue annealed
President Grace. "Five
on black and galvanized
per ton on tin plate."
Mrs. Grace explained
had not been reduced
because of increased
costs of material and
labor. The conference
in present-day costs of
of \$20.50 per ton on
the new price of steel is
equivalent to \$24.21 per
ton.

RAIL UNIONS FA- TO REACH A DE

Conservatives Se o Be
Control at Chicago and
Strike Is Feared.

CHICAGO, July 4.—The renewal of
negotiations today prevented
railway labor representatives from
agreeing on a plan of procedure they
had hoped to announce at the close of
the afternoon meeting. The conference,
which has been in progress since last
Friday and have been attended by about
1,500 union leaders, will be resumed to-
morrow.

Concerning proceedings of the board
meeting those in attendance maintain
uniform reticence, so far as details are
concerned. However, several have ad-
mitted that there have been some lively
tiffs between radicals and conservatives,
with the latter apparently well in con-
trol of the situation.

Warren S. Stone, President of the
Brotherhood of Locomotive Engineers,
said he believed the brotherhoods would
agree on a policy at tomorrow's session.
"I think," he added, "I thought last
night we would have a statement of our
plan ready today. But the unreliability
of the press as to what so many men
will do is a pity."
The transportation groups—the brother-
hood representatives—met in joint ses-
sion at the Oriental Consistory today
for their other sectional meetings were
held, including those of the telegraph
and telephone unions. The chief execu-
tive of the latter group, Mr. J. H. Allen,
in session at the Great
Hotel. They received re-
ports of the day's conferences and sub-
missions designed to
early agreement.
While declining to be
fluent on the sub-
stance of the pro-
posals, Mr. Allen
was in the
chair.

THOUGHT FUNDS
The thought funds
of the various
unions are being
used to help the
struggling
workers.

Reduction of a circular made to look like part of a newspaper page. The original was printed on news stock. On opposite page: A—Inside page of a two page folder printed in one color. B—Announcement card set in eighteen point Goudy Modern. Both slightly reduced. These two examples well illustrate oppositeness of effect produced by generally identical means of treatment. C and D—Title page and another page from a paper specimen book recently issued by The Seymour Company, New York. This was the scheme for the treatment of all the pages.

I.

To enable us to centralize and make more efficient the service which we have had the pleasure of extending to thousands of sportsmen throughout America, Sportsmen's Headquarters will include a most complete display room where a varied line of sporting equipment will be exhibited, including all types of guns, a wide line of fishing rods and tackle, and a complete showing of metallic ammunition and loaded shells.

II.

Mr. Thomas A. Davis, who, for twenty years, has represented the Winchester Repeating Arms Co., circling the globe in this capacity, will be in charge of Sportsmen's Headquarters. He will be assisted by Mr. J. H. Cameron, a Winchester representative for over thirty years, and Mr.

R. H. Boyd, an authority on all subjects pertaining to the great outdoors, who was for ten years with one of New York's leading sporting goods houses and who is an out-of-doors man of long experience.

III.

SPORTSMEN'S Headquarters will always gladly serve you personally or by mail, on all matters pertaining to shooting, fishing, game laws, places to hunt, guides, hunting equipment, railroad fares, arms and ammunition, etc.

IV.

You and your friends are cordially invited to make Sportsmen's Headquarters your headquarters. If you are planning a trip to New York, write Sportsmen's Headquarters and we will make reservations for you so that you will be comfortable while here.

A

ANNOUNCING

THAT after October 15th my service will be available as manager of mechanical production. My experience comprises practical knowledge of mechanical processes and their application to advertising. For the past 10 years I have had a thorough training with a few advertising agencies of the highest standing. I now desire to apply my broad experience where it may be of most use both to myself & employer.

RALPH TROIANO

460 East 184th Street, New York



B

ENFIELD BOOK PAPERS



1921

THE SEYMOUR CO.

New York & Boston

NOTE

We are prepared to furnish special makings of reasonable quantities in sizes and weights very close to specification, for editions requiring other sizes and weights than those stocked.

C

D



MR. A. G. HARDING, CHAIRMAN,
AND FORMER FELLOW EMPLOYEES OF THE
TYPOGRAPHIC SERVICE NIGHT CHAPEL

GENTLEMEN:

Words fail to express my deep appreciation of the very fine cup with which you have so kindly presented me. I think this action proves the existence of a bond between us which I shall always strive to keep whole. You have made me feel a certain pride in your generosity, an abiding sense of fellowship that time will not easily erase. I feel that our long service together was fruitful of more than mere good will if it was productive of this lovely token that I am loath to believe I merit. Old friends, I am both humble and glad in the light of this happening, and sorry only because I may no longer work and play with you as of yore. But the inspiration you have given me will go a long way toward my future happiness in my new work. . . Let this poor paper be a handshake to each one of you, a heartfelt clasp of lasting gratitude.

JOHN J. CASSEN

December Fourth, 1920

A PRINTER, HIS *Credo*.

THESE MY types are well-beloved ministers of an eloquent Faith, mute mechanisms that bestir up in me the gentle sense of awesome Reverence for that *Craft* which is of me my Being and *Indeed*, the very life. ♡ Whenso I am *solus* with these faithful servants, a spacious P E A C E visiteth my soul; I inherit a zeal, a Warmth within, for the doing of noble works & goodly; whereby, methinks, I do acquire a *Humility* surpassing all pomps and grandeurs, whoso possessing the *which*, may thrill in his Heart & sing. For what man *Setteth* his hand to a task for Love thereof, and not for gross gain, & laboureth long at his chosen A R T, and ardently, all enhungered for Understanding, of such is written that they *Alway* shall dwell with A glorious company of divers seemly Virtues together.

Dignity

Beauty

Simplicity

Grace

Strength

Sanity

Utility

Power

Character



WORKER with types who is not merely dexterous or concerned with typographic forms for the sake of 'Beauty' alone, but an earnest believer that type well arranged is a great aid to selling by the printed word.

However, he attaches more importance to type than usual, because he is especially able at creating forms that look well and at the same time present the idea clearly, boldly, strikingly.

Trained to perceive advertising values and get them into the very types, almost, Albert Schiller can design for you broadsides and other advertisements that will give your selling talks a new impetus, a kind of final thrust into the other man's mind. Phone Fitz Roy 2719, or address him 209 West 38 Street, New York.

Albert Schiller
designs with

Types

advertisements
& broadsides

Types

A skilled arranger of types who designs and prints special broadsides & other high class advertising material at 209 West 38 Street - Fitz Roy 2719

ALBERT SCHILLER

NOTE

My thanks are due the Editor for kindly inviting this display which includes some old favorites as well as very recent efforts.

If the reader takes away with him some pleasure of these specimens, it must be because I had much enjoyment in the doing of them. And so I say, if he was thrilled a little by the possibilities of plain type simply arranged, I am doubly awarded.

ALBERT SCHILLER

New York

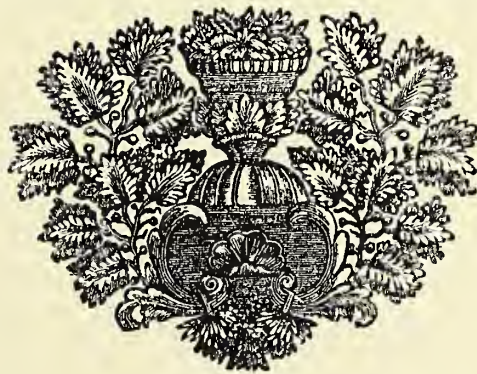
August 15, 1921

At top: A broadside originally set in thirty point Kennerley and the initial drawn. The size was 9 by 14 inches, a sheet of hand made, deckle edged paper being used. The small panel above constituted the cover and was printed directly on the back of the "A" panel. Above Note: A small newspaper advertisement that appeared with good effect. On the opposite page is another broadside, set in Caslon 471 and printed in one color. Slightly reduced.

Types

This BROADSIDE is to make you acquainted with an unusually skilful arranger of types who devotes his energies to creating beautiful & very striking typographic forms for high class selling literature. Impressive broadsides, dainty leaflets and folders, dignified announcements, in short, the printed things that must have charm enough and vigor enough to impel the recipient to buy. He has a sure command of his medium which is printers' type, and is trained to use illustration & color to advantage. In all, he is well equipped to design material of a special character for a few of the better stores whom he now addresses.

Albert Schiller, 209 West 38 Street, Fitz Roy 2719



An unbeatable combination for circulation success!

Written by

ROBERT W. CHAMBERS

America's Most Popular Novelist

Illustrated by

CHARLES DANA GIBSON

Foremost Magazine Artist

The Streets of Ascalon



"Won't you bet a day out of your life?"
"No, I won't. I told you I wouldn't."
"Then—one hour. Just a single hour?"
"An hour?"
"Yes, sixty minutes, payable on demand; if I win, you will place at my disposal one entire hour out of your life. Will you dare that much, pretty dancer?"

Now ready for immediate newspaper release!

NOT since *The Common Law* has there been made available for newspaper publication a Chambers production, combining all the elements of the tremendous popular appeal of that novel. *The Streets of Ascalon* should draw even greater circulation than *The Common Law*. It provides a golden opportunity for profitable exploitation, based on the recognized drawing power of the best known novelist and master illustrator. Chambers painted *The Streets of Ascalon* on a background of colorful bohemian and society life. Rich in atmosphere of romance, filled with fascinating situations, surprise and suspense, it is just the kind of a super-serial that will draw hundreds of new readers to your paper.

Wire your reservation now!

INTERNATIONAL FEATURE SERVICE, INC., NEW YORK CITY

ADVANCE BOND



The High Grade Business Paper

SEVENTY-TWO years experience is put into Advance Bond by the L. L. Brown Paper Company, makers of Quality papers at Adams, Mass.

Advance Bond is a worthy product of a manufacturer who has never made any but the best grade papers.

Its medium cost is even more unusual than its fine quality. The attractive price adds to the satisfaction of being represented by the distinguished feel and appearance of Advance Bond.

Write for our sample book. The color, the strength and the pleasant crackle of this new paper will convince you of its superiority.

L. L. BROWN PAPER CO.
ADAMS, MASS.

The Fourth Annual International Convention and Exposition

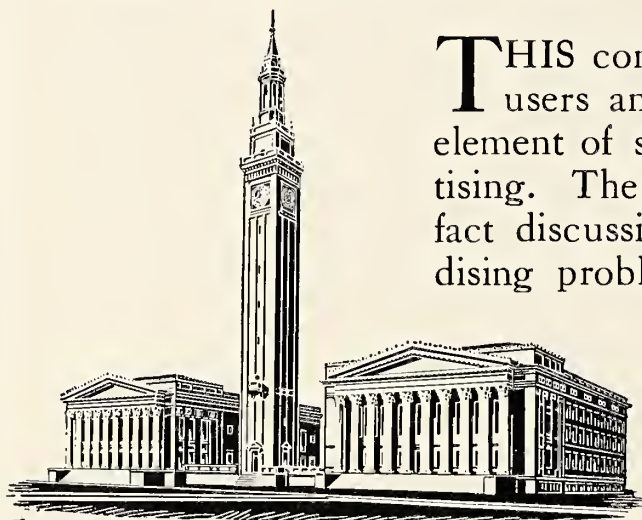
of the

Direct-Mail Advertising Association

Springfield, Mass., October 25-26-27, 1921



What it will do for you—



THIS convention will bring together the users and the creators of an important element of sales promotion—Direct Advertising. The program promises “brass tack” fact discussions, dealing with the merchandising problems confronting the manufacturers and merchants today—every phase of direct advertising, house organs and better letters will be covered.

It will be an education, the “open sesame” to knowledge it would take years to acquire otherwise. It will afford opportunities for meeting with the leading minds in the advertising field, for the interchange and comparison of knowledge and ideas.

Come and gain, not merely theories and conjectures, but real honest-to-goodness facts from actual experience of others who have used direct advertising and are using it with profitable results.

Educational Exhibits by the leading printers, paper-makers, direct-mail specialists and allied industries.
For full information, write the Springfield Publicity Club, Box 1061, Springfield, Mass.



Hampshire Paper Company

Makers of Old Hampshire Bond

SOUTH HADLEY FALLS, MASSACHUSETTS

SYSTEMS

SYSTEMS BOND

"The Loft-Dried Rag-Content
Paper at the Reasonable Price"

The paper on which this number of "Systems" is printed is a sample of SYSTEMS BOND. By examining it you can see, what before you may have only read, that the quality of SYSTEMS BOND goes far beyond the classification suggested by its price. Although easy to buy, SYSTEMS BOND contains a generous percentage of rags, and is genuinely loft-dried. It is an exceptional and economical paper for Letter-heads, Envelopes, Direct Advertisements and Business Forms generally.

190,000 Business Corporations Need Better Printing

*Do not Know How to Use Printing to Go About
Getting a Larger Volume of Business at a Profit, says
BRUCE KIMBALL—Bases his Figures on Returns
Secured by Federal Trade Commission*

THERE are at least 190,000 business corporations in this country," says Bruce Kimball, "that are not making any money. Their failure to produce an adequate profit on their investments shows that they do not know how to advertise or sell their products or service.

"Out of 250,000 corporations reporting to the Federal Trade Commission, 100,000 showed no net income whatever; 90,000 earned less than \$5,000 a year; and 60,000 only showed earnings over \$5,000 a year.

"Probably, the most general reason for this failure of 190,000 business corporations to really make

DEALER LITERATURE

*Manufacturers Looking for Printers
Who Can Design Booklets, Folders
and Enclosures for their Dealers*

ADVERTISING departments of some of the largest manufacturing concerns in this country are today virtually looking for printers who have specialized in the preparation of "Dealer Literature."

What is wanted today is printed literature, booklets, circulars, store cards, and mailing cards, that will sell goods for retailers. Some manufacturers are getting out literature of this kind that the dealers buy of them. The dealers are willing to pay for it, if it will sell goods. In many other cases the dealers are paying a substantial portion of the cost of producing the literature.

A good example of successful dealer literature is to be found in the booklets, catalogs and house organs issued by the Eastman Kodak Company. A recent investigation disclosed the fact that some of the photographic dealers in New York and Boston were unable to keep on hand a supply of this literature. There was such a demand for it that several stores were all out and had written to Rochester for a second edition.

This is an important advantage for the printer to remember. If the dealer literature you create for your customer is good there will be such a demand for it from dealers that you will be asked to print a second edition.

Printers who feel handicapped by the lack of local art and engraving services will find food for thought in the current series of Locomobile newspaper advertisements, all constructed of typefounders' material that any printer can buy. Typography, too, is an Art—when the typographer knows his business.

Have you ever noticed how large a percentage of the advertisements in magazines and newspapers end with the suggestion that you "Write for Booklet" or other literature? Few advertisers live by "General" advertising alone. It pays best when backed by letters, folders, broadsides, booklets, catalogues. Don't let your customers forget it.



Above is a reproduction of the first text page in "Systems" for September. This number, with cover in four colors, will be mailed on request by Eastern Manufacturing Company, 501 Fifth Avenue, New York.

The Top Sheet belongs there



ALWAYS the printed Top Sheet belongs with the case of Warren's Standard Printing Paper you ordered.

The Warren Top Sheet is more than a printed sample of a Warren paper. It is a printed sample of the paper you are paying for, because in every instance the Top Sheet is printed from the same run of paper as the blank sheets with which it is packed.

If you will make a collection of Top Sheets you will discover how slightly, if at all, the press-room performance of any Warren Standard Printing Paper varies.

Such a collection is helpful to us because it constitutes a record of results from the use of different inks, and the make-ready employed on a number of different subjects. In the same way, it can be helpful and instructive in your own press room.

Thus the Warren Top Sheet is more than an example of fine printing—more than an assurance that your own order of paper has been put to a practical test. Whatever quality of printing is shown on a Warren Top Sheet, is printing that any good printer is perfectly safe in undertaking to deliver.

S. D. WARREN COMPANY, BOSTON, MASS.



WARREN'S STANDARD PRINTING PAPERS

ATLANTIC

The "Eastern"
Sulphite

BOND

with the "Rag"
appearance

PICKING up a sheet of Atlantic Bond for the first time, you would probably not think of it as a "sulphite" paper—so white it is, so clean, so attractive in surface and texture. Nevertheless, it *is* a sulphite sheet. It contains sulphite pulp and nothing else.

The paper is exceptional because the pulp is exceptional. It is made of selected spruce logs from our own forests, bleached with chemicals of our own manufacture, and delivered



to the paper machines direct from our own pulp mill. Such pulp ought to make good paper—and it does. The economies incidental to our control of all raw materials and manufacturing processes, moreover, enable us to sell Atlantic Bond at a price that is by no means the least of its attractions.

Made in White and nine attractive colors—Pink, Blue, Green, Buff, Canary, Goldenrod, Russet, Salmon and Gray. Sample book on request.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

ATLANTIC BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Co.
ATLANTA—Sloan Paper Co.
BALTIMORE—Baltimore Paper Co.
BOSTON—Von Olker-Snell Paper Co.
BUFFALO—Disher Paper Co.
CHICAGO—La Salle Paper Co.
CLEVELAND—Millcraft Paper Co.
DETROIT—The Paper House of Michigan
JACKSONVILLE—H. & W. B. Drew Company
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Co.
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—Minneapolis Paper Co.

NEW YORK—Miller & Wright Paper Co.
Sutphin Paper Co.
PHILADELPHIA—Molten Paper Co.
PITTSBURGH—General Paper & Cordage Co.
PORTLAND, ORE.—Blake, McFall Co.
RICHMOND, VA.—Southern Paper Co.
ROCHESTER—Geo. E. Doyle Paper Co.
ST. LOUIS—Acme Paper Co.
ST. PAUL—E. J. Stillwell Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Co.
SPOKANE—Spokane Paper & Stationery Co.
TACOMA—Tacoma Paper & Stationery Co.
WINNIPEG—Barkwell Paper Co.

EXPORT—J. L. N. Smythe Co., Philadelphia; A. M. Capen's Sons, Inc., New York; W. C. Powers Co., Ltd., London
ENVELOPES—U. S. Envelope Co., Springfield, Mass.

ATLANTIC BOND

is made by the makers of
Systems Bond



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building



Creating Impressions

He steps into the waiting car and without knowing you realize he is somebody—his very personality creates the impression—an impression that bespeaks quality.

And so with the letter. The attitude with which the recipient reads it depends almost wholly on the paper upon which it is written.

That is why Lakeside Bond is acknowledged the superior writing paper. That is why a job on Lakeside Bond is a job of permanent satisfaction—because it creates the right impression.

Its clear white color—its unusual strength—its smooth even writing surface—its wide range of sizes, weights and colors—its low price are all reasons why you should standardize your printing on Lakeside Bond. Let us send samples for your inspection.

Bradner Smith & Co.

If it is paper—Bradner Smith has it

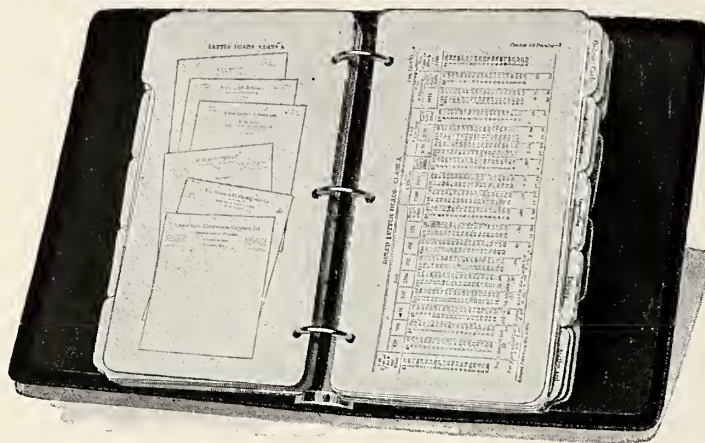
175 West Monroe Street

Chicago, Illinois

LAKE SIDE BOND

Please Mention THE INLAND PRINTER When Writing to Advertisers.

If Proof Were Needed



BASED on the detailed production records of thousands of plants gathered by the printers' own association, the Typothetae Standard Guide is the most accurate, most authoritative work of its kind that human effort and ingenuity can devise. Every page represents years of research work at U. T. A. headquarters—the only place in the wide world where data is available in sufficient volume to permit the compilation of a genuinely standard guide.

If proof were needed of its value to the printing fraternity, hundreds of testimonials from the U. T. A. files might well be offered. For example:

"The big point with us, and we believe with the trade in general, is that the Standard Guide has done more to elevate our business in the time it has been out, than anything that has happened in the printing industry since the time of Ben Franklin."

Koch Bros., Inc., Des Moines, Iowa.

D. M. A. A.

The Direct Mail Advertising Association will hold its 1921 International Convention and Exposition at Springfield, Massachusetts, October 25 to 28.

As a printer you are interested in creating or printing direct mail advertising. Lay your plans to go—*now*.

Use the Standard Guide! It gives you the advantage of pricing your product and making your estimates on the basis of accurate knowledge. Any printer may have it—every printer will profit through its use.

The Standard Guide will be furnished to any printer at the nominal cost of **\$20**

Semi-monthly Revision Service, which keeps the Standard Guide always up-to-date, is furnished at \$10 a year—**\$10** in all for the first year, and each year thereafter, only

United Typothetae of America

608 S. Dearborn St.



Chicago, Illinois



ALWAYS UNIFORM
**ART
 DEJONGE
 MAT**
 ALWAYS DEPENDABLE

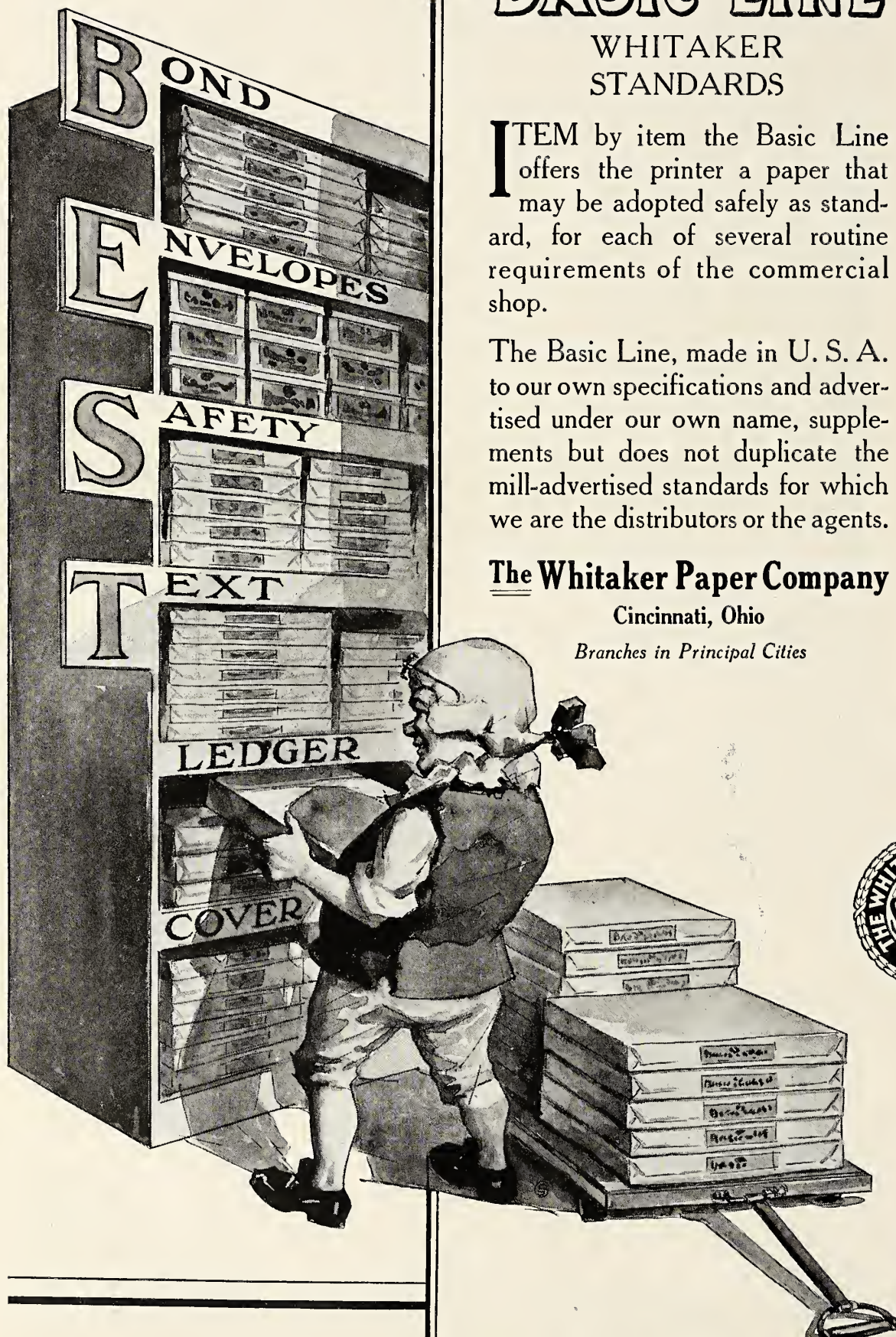
*The
 Silent Salesman*

*DEJONGE
 Art Mat*

— AND —

THEY are deciding what car to buy. The moment has arrived when you rejoice that your catalogue was printed by a "Class A" printer on DEJONGE *Art Mat*, a dull-coated paper. This paper presents illustrations with photographic fidelity and beauty, gives a uniform result on both sides of the sheet and throughout the run. Its surface has the charm of old ivory, delightful to read from, pleasant to the touch. Such a paper will make your silent salesman eloquent. Printed samples await your call.

69-73 DUANE STREET **LOUIS DEJONGE & CO.** NEW YORK CITY
 Distributors: *Whitaker Paper Co.*, Cincinnati & all divisions; *Zellerbach Paper Co.*, San Francisco & all divisions



THE BASIC LINE

WHITAKER
STANDARDS

ITEM by item the Basic Line offers the printer a paper that may be adopted safely as standard, for each of several routine requirements of the commercial shop.

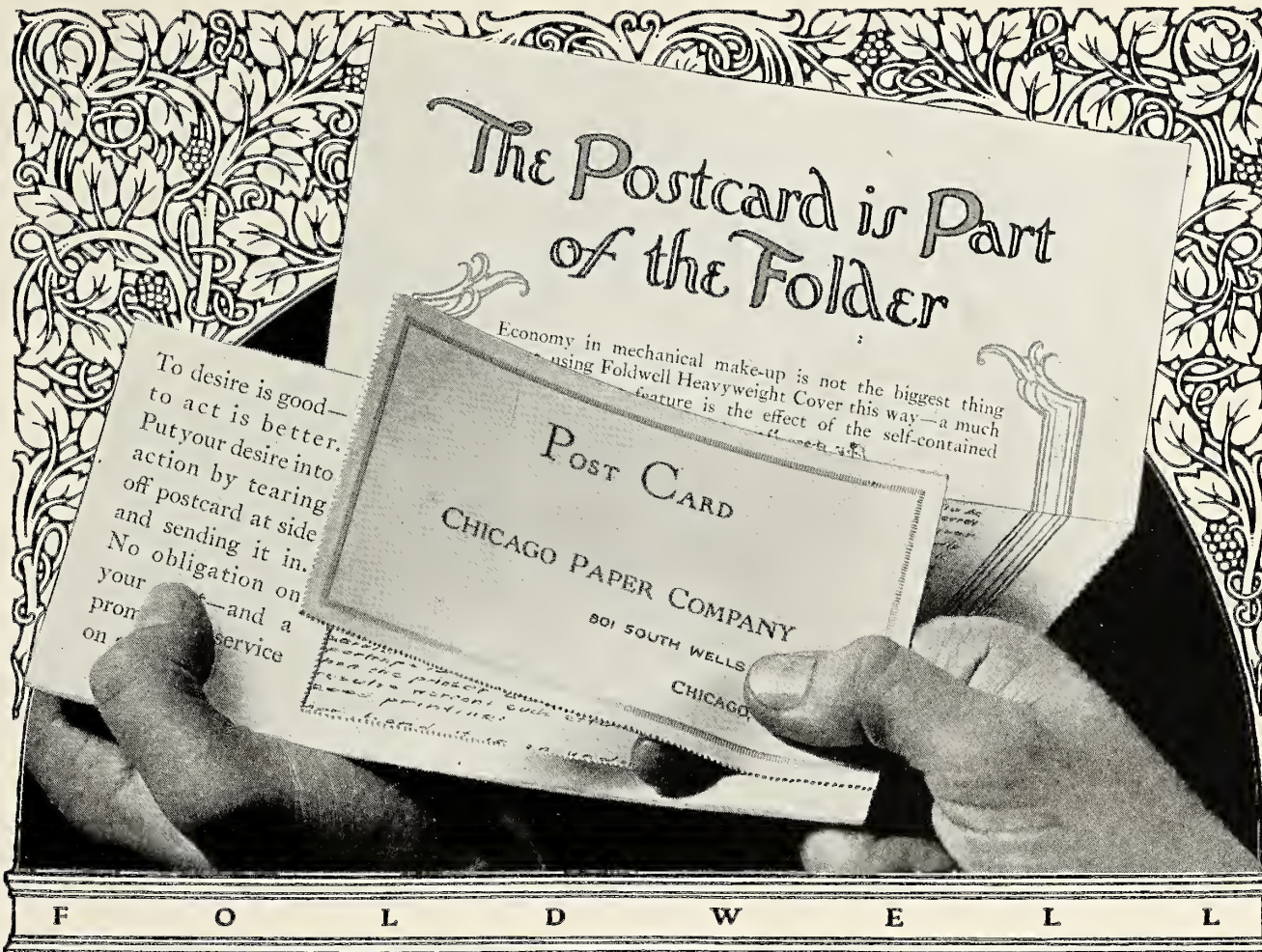
The Basic Line, made in U. S. A. to our own specifications and advertised under our own name, supplements but does not duplicate the mill-advertised standards for which we are the distributors or the agents.

The Whitaker Paper Company

Cincinnati, Ohio

Branches in Principal Cities





Adaptability—

Exponents of fine printing who are turning their best efforts into advertising literature are choosing Foldwell Coated Paper for the extra advantages it offers.

If your product is properly illustrated, Foldwell will accentuate its beauty, its style, its strength or any other appeal by which you hope to sell your prospect. For Foldwell offers the advantage of perfect adaptability.

What other paper adapts itself so well to the productive type of mailing piece pictured above—or any other kind of direct advertising? And in

what other paper will you find a surface that insures such exquisite printing—and a folding quality that so thoroughly protects its appearance? These are advantages that set Foldwell apart from all other coated papers.

You can tell better, perhaps, how impressive Foldwell will make your sales literature by experimenting with actual samples. Shall we send them?

CHICAGO PAPER COMPANY, Manufacturers
Dept. A—804 South Wells Street, Chicago

Distributors
in all
Principal Cities



Coated Book
Coated Cover
Coated Writing

CROMWELL Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make-ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

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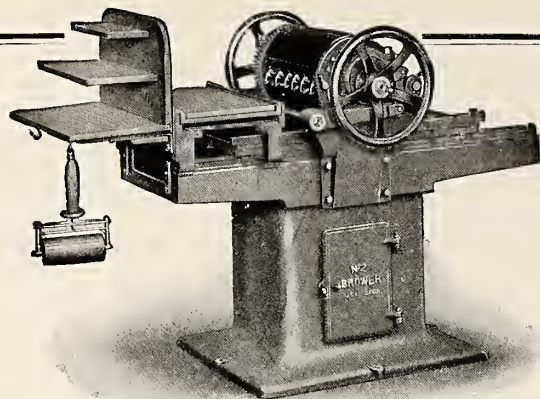
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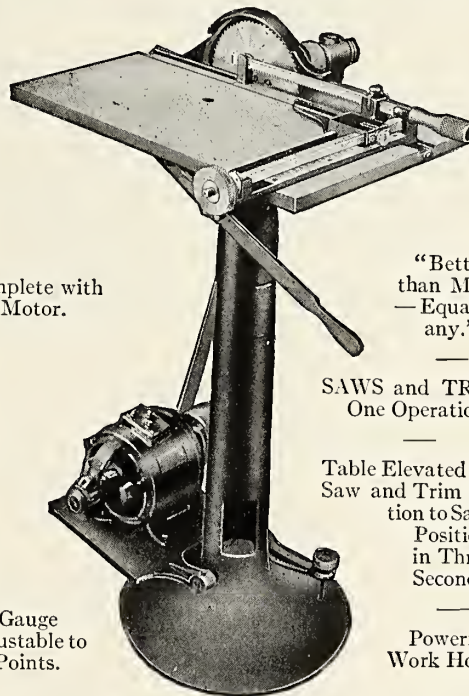
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Patents Pending.

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Write for more details. In ordering state whether outfit is to be applied on Linotype or Intertype.

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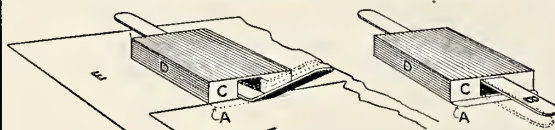
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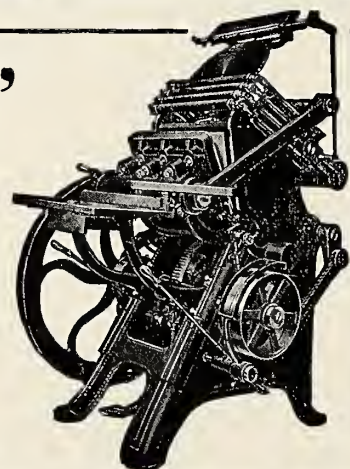
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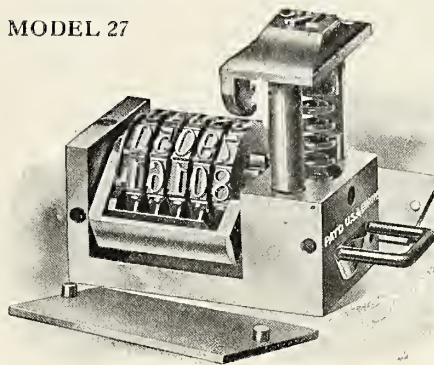
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Just as good for the small town printer as the printer in the largest city.

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No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—More Impressions and Better Work. For Chandler & Price, Challenge and all Gordon Presses.

Get a descriptive circular from your dealer or send to us.

by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs.

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Sunburst

Prize Cover Awards

\$1000 to
\$ 200 to
\$ 100 to

12 Prizes of \$25 Each to

NOTICE—Up to the time of this publication going to press, the Committee of Awards was not able to announce the names of the fifteen Prize Winners. The next issue of this publication will supply this information.

A Remarkable Contest

The response to our offer of \$1,600 in prizes for Cover Designs on Sunburst Cover Paper was both gratifying and overwhelming. Over 3,500 designs were entered by artists in the United States, England, France, Scotland, Belgium, Cuba, Porto Rico, Honolulu, Mexico and Newfoundland.

An outstanding feature of the Sunburst competition was the remarkably high grade work submitted; but this very fact made the selection of prize winners unusually difficult. The average quality of the designs was so good that no one could unhesitatingly pick the best ones on first examination.

By a gradual process of elimination, the number of "eligibles" for the 15 prizes was at last narrowed down to an Honor Roll of 200 contestants. This sifting process was conducted by a jury of expert commercial artists, engravers, printers and advertising men, who had no personal interest in the outcome of the contest, and who reached their decisions without reference to the names or reputations of the cover designers.

The cover designs were on display for over a month, and were viewed by hundreds of art instructors, designers, printers and advertising managers. The comments of these visitors were noted, and they were found to conform closely with the decisions of the official jury. The consensus of opinion was that it was one of the most remarkable collections of cover designs ever brought together.

A large number of otherwise meritorious designs were disqualified because they could only be reproduced in half-tone, while such process plates would prove impractical for printing on antique surfaced stock like Sunburst Cover Paper. Other artists made the mistake of painting over the entire surface of the paper, thus completely ignoring the artistic possibilities of employing Sunburst Cover Paper as a part of the design.

Some very excellent ideas were eliminated because the drawing was not technically correct, or because the coloring did not blend well with the particular shade of Sunburst Paper employed as a background. It was necessary to emphasize all these points in order to narrow down the field for final selection.

The Honor Roll designs were then sent to New York City, where they were exhibited before a judging committee of the American Institute of Graphic Arts. On their findings the awards were made, as indicated above.

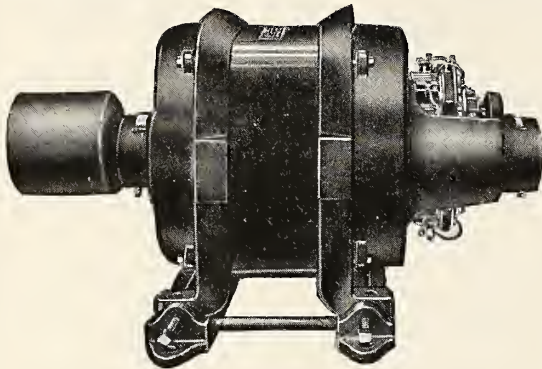
We are highly appreciative of the time and energy which was expended on these Sunburst Cover Designs by the leading commercial artists of the world. The total value of these designs has been roughly estimated as over \$80,000.

In order that this contest may be of practical value to all cover designers, we shall make every effort to adequately reproduce in color the various prize designs, and have them appear in this publication, beginning with the next issue.

Hampden Glazed Paper & Card Co.

93 Canal Street, Holyoke, Mass.

Buy MOTORS the Way You Hire Help



When you need a pressman you want a real *pressman*, not a handy man who knows quite a lot about presses.

So with your printing press *motors*—you want a real press motor, not merely a general purpose motor that will “work all right” with printing presses.

KIMBLE VARIABLE SPEED PRINTING PRESS MOTORS

were designed and built for this specific duty. They are “master-craftsmen,” not jacks of all trades.

They were the first motors to give the printer adequate speed control with alternating current electricity.

They have earned the good will of the printing industry by fifteen years of continuous service—every running hour a saving in electricity.

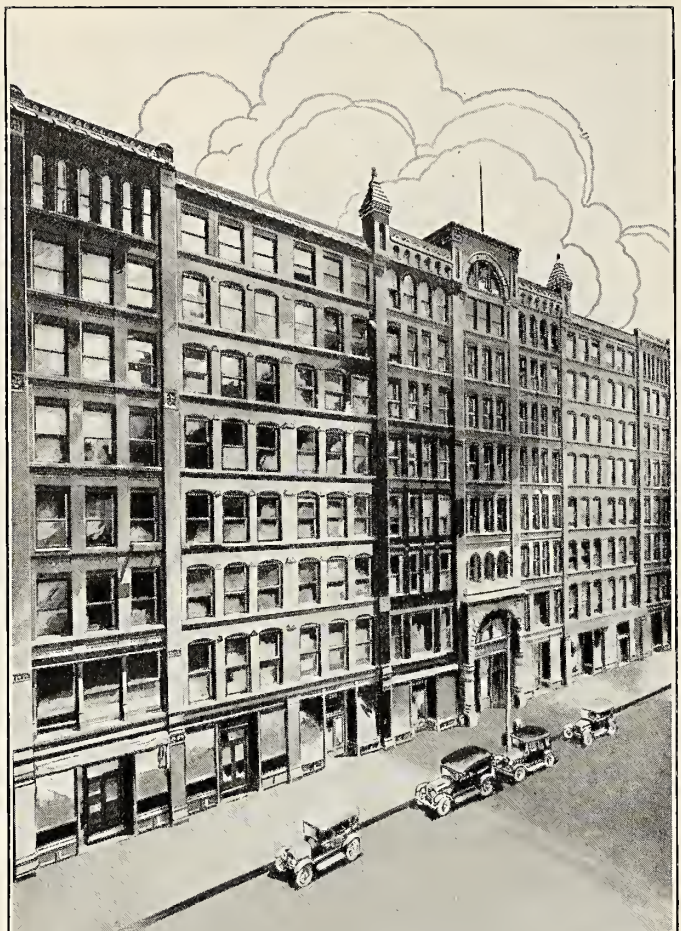
We have KIMBLE MOTORS for job presses, cylinder presses and for other printing plant tools and machines—a separate type for each duty.

Let us go over your whole power “program” with you, giving you the benefit of our long specialized experience without charge to you.



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The best effort of the printer is woefully wasted if the paper chosen to form the background of good printing does not have the beauty of texture, formation and color that is the reflection of the best materials well handled by appreciative craftsmen. Lancaster Bond is first *made well*; its lasting beauty follows as the natural consequence of its sturdy structure.

Send for samples from our nearest agent and note its unusually appealing texture, brilliant color and *self-evident quality*. Then use it and discover for yourself its workability on your press, which constitutes its beauty of service.

Made by GILBERT PAPER COMPANY Menasha, Wis.

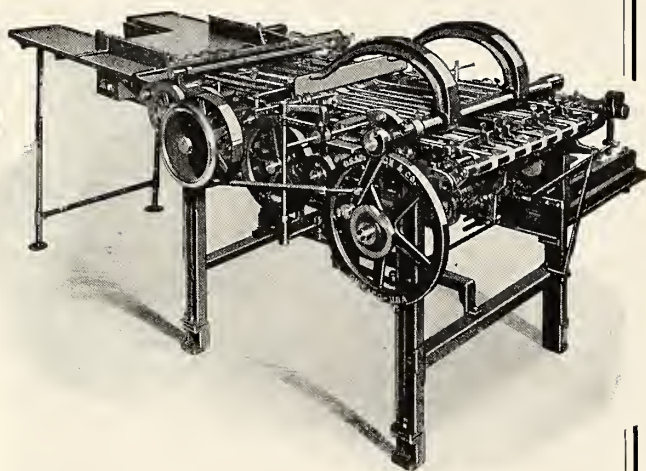
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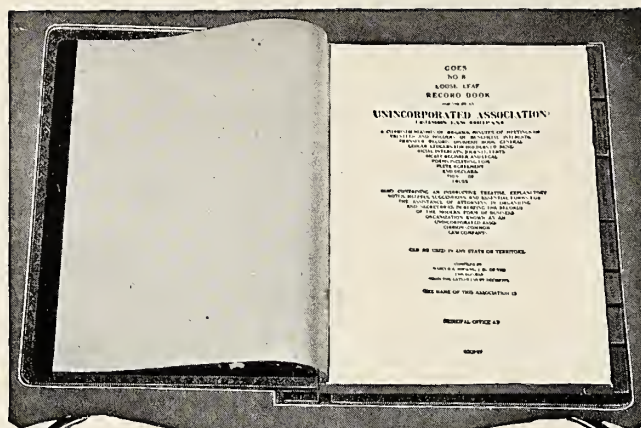
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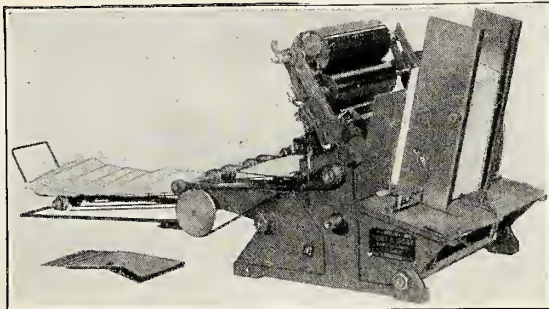
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the only machine that feeds, opens the flap, prints the envelope, and closes the flap at 10,000 to 17,000 per hour and without danger of hot weather trouble.

Nothing to wear out. Nothing complicated.
Nothing but good work with speed.

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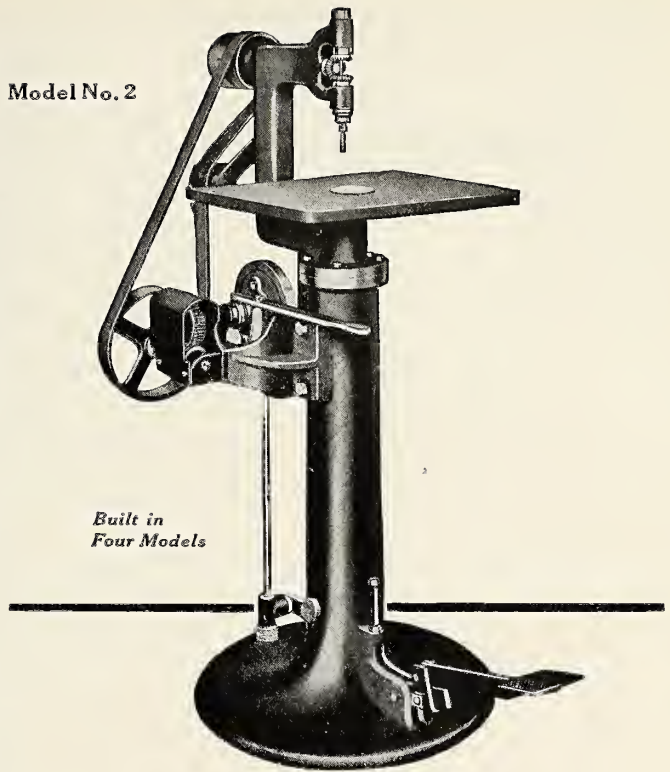
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A greater output can be obtained, without undue hardship on the operator, with the continuous table movement.

This machine is built especially for telephone directories and catalogues.

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When the machine is running with the continuous movement it sets the pace for the operator.

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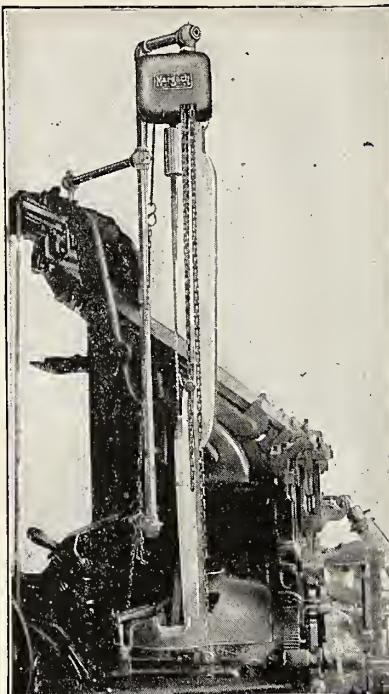
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Can be applied to any slug or single type casting machine. It will save you \$1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

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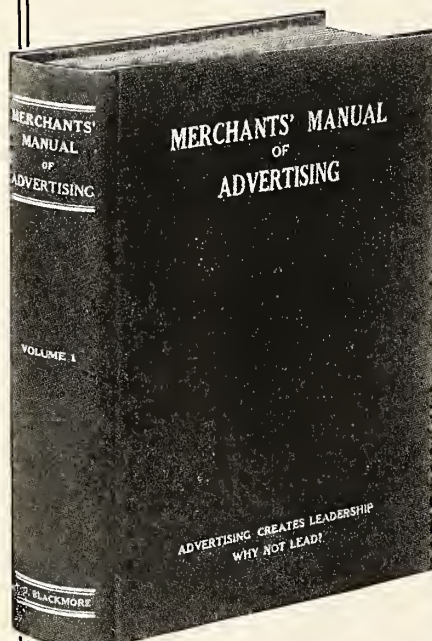
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This 608 page Book has been submitted to the best well known authorities on advertising copy and service. It has been endorsed as the greatest SELF-HELP for the Newspaper Publisher and the Retail Merchant, thus far published. It contains over 9000 descriptions of General Merchandise, Introductions, Form Letters, Selling Phrases, Etc.

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Go after the banks and corporations that are using checks on plain paper.

Show them the risk they are running.

Then show them how National Safety Paper protects every part of a check against fraudulent alteration.

That's the way to get orders — repeat orders too.

Write for Samples.

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A jet BLACK INK, suitable for the highest class of printing. Does away with offset.

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Superior Manifold

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Basis 17 x 22 — 8

Made in White, Blue, Canary, Cherry, Tuscan, Pink, Gray, Golden Rod, Fawn and Green.

A good rag paper at a moderate price.

Right for duplicate and manifold copies of letters, lists, bulletins, records; printed forms on which manifold copies are made; and other business uses.

*Sold by leading paper merchants.
Ask Dept. B for Samples.*

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*for Personal Greetings this
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IF you are so situated that you can make an early and vigorous campaign for this business we are confident we have two beautiful new sample books that will get the orders for you. At least it would be only ordinary prudence for you to investigate the desirability of securing these lines. The books may be returned without obligation if not up to expectation. Some desirable territory still open. Correspondence invited. Supply limited.

Harcourt & Co.

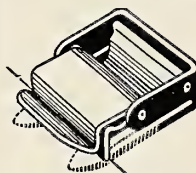
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Louisville, Kentucky

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A Little Bindery in itself
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 A GOOD AND SMALL INVESTMENT
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The Logical Successor to the Quad



\$27.00..... per Gross
 14.00..... per 1/2 Gross
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Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

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Trade-mark
 Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

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The NEW Wing Aluminum Mailer

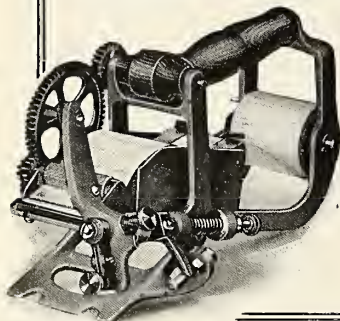
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Because of its light weight (only two pounds) together with extraordinary wearing qualities the New Wing Aluminum Mailer is a favorite with many of the largest publishing houses.

A special composition aluminum is used in the frame and a long wearing metal for bearings.

Let us send you full particulars.

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The only practical device on the market for the equalization of roller diameters.

—FOR—
JOB PRESSES

50% Saved on Rollers

Des Moines, Ia.
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Gentlemen—Please send us at once one set of Roller Trucks for our new 12x18 C & P press. We have this equipment on all of our other presses and can not get along without them on the new one.

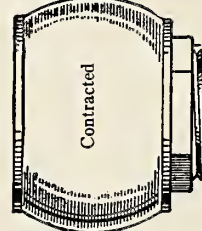
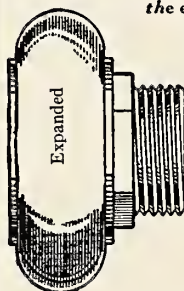
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They Expand—They Contract and are Noiseless.

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Practice vs. Experience

A farmer once told his man exactly how he wanted his potatoes planted.

The man snorted. "In all my twenty years' experience," he declared, "I never heard of planting potatoes that way."

"Experience?" replied the farmer, "All you've had is practice!"

—And there is a real difference. Practice consists in merely doing the same thing over and over. Experience observes results and applies accumulated knowledge to improve successive performances.

Stafford experience has been of the cumulative kind. The same management has directed our progress for twenty-eight years. One foreman has been with us for twenty-two years, another ten, another eight. Practically every important man has been with us for years — and every year, the practical application of accumulated experience has enabled us to produce just a little better results than the year before.

You can see some of these results in our work for Marmon, Cole and Lafayette Motor Cars, Hoosier Kitchen Cabinets, Kahn Tailored Clothing, Atkins Saws, American Blowers, Ross Steering Gears, Remy Electric Devices, Boncilla, and other products of similar standing, as well as in the less pretentious efforts of hosts of other advertisers.

Stafford experience will make a difference in the effectiveness of your illustrations and engravings. Try it and see.

Stafford Engraving Company

"The House of Ideas"

Artists : Designers : Engravers
Engraved and Steel Die Embossed Stationery
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FOURTH ANNUAL INTERNATIONAL CONVENTION AND EXPOSITION

of the Direct Mail Advertising Association, Inc., Springfield, Mass., Oct. 25, 26, 27. Everyone interested is invited and will find it worth while to be present.

For further information, write

THE PUBLICITY CLUB, Box 1061 Springfield, Mass.

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NASHUA INDIAN BRAND NO CURL GUMMED PAPER

A new sample book not over-elaborate or cumbersome in size or bulk, but conveniently and attractively arranged, showing the full stock line of Nashua Indian Brand No Curl Gummed Paper.

Of the paper itself little need be said, as in every printing plant in every state in the Union this paper is recognized for its exceptional qualities.

Feeds into the press absolutely flat, and under the most adverse climatic conditions the run goes thru at top speed.

The many different grades meet every requirement, from the cheapest "sticker" work to the finest half-tone color printing.

Probably you specify Indian Brand on every job and know the line so well that you don't need a sample book—nevertheless, there is a new one here—

Waiting for you to say, "Send it along."

NASHUA GUMMED AND COATED PAPER COMPANY
NASHUA, NEW HAMPSHIRE





"Tugs"

Like the little tug that starts the big ship safely on her way, the photo-engraver's part of a printing job is sometimes small.

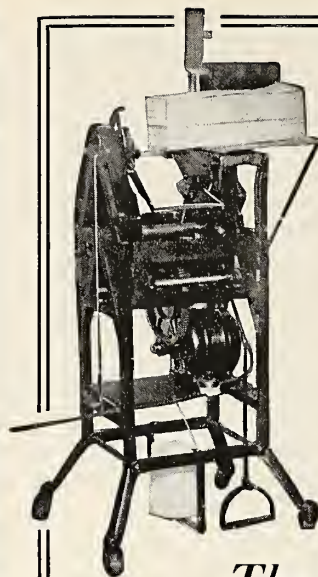
But it is important, just as the tug's service is important.

Crescent is proud of its reputation for starting printers safely on their way—proud of the plates and the service that have earned this reputation.

You can depend on Crescent for anything in the Designing, Engraving and Electrotyping line.

Crescent Engraving Co.

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Packages of unusual shape, such as die cut labels, are very difficult to tie by hand and waste a considerable amount of time in the shipping room. Such packages are tied quickly and securely by

The BUNN Package Tying Machine

There is a Bunn model to meet the needs of every plant. Whether you tie small or large packages, from cigar bands to large fibre containers, we have a machine that will solve your tying problems.

Our large model, which handles bulky packages, is especially adapted to the needs of printers and publishers.

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CONVENTION *and* EXPOSITION of the

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INCORPORATED

with which is affiliated the
ASSOCIATION of HOUSE ORGAN
EDITORS *and* the BETTER LETTERS
ASSOCIATION

October 25, 26, 27, 1921

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HIGH

Run in
GEAR



The Hancock Perfecting Lineup Machine

will increase your speed in production
and keep it up month in and month out.
Your presses will be running while the
other fellow's will be stalled.

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2. Relieve strain on presses.
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Combines

**Strength, Flexibility
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Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

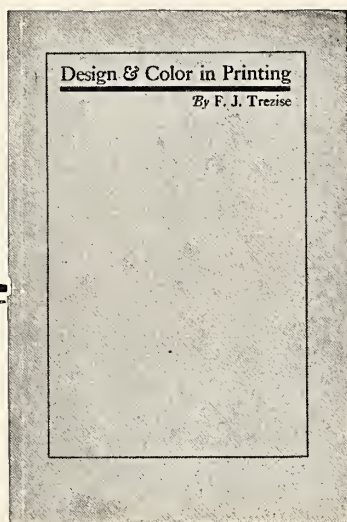
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Four-page Forms
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Twenty-page Forms
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Thirty-two-page Forms
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72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, \$1.25. Postage, 5 cents extra.

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is a thorough treatise on the
principles of design and color as
applied to typographical design

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is desirous of improving the quality of his work

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Book Department
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Here's my \$1.25; send “Design & Color in Printing” to

Name

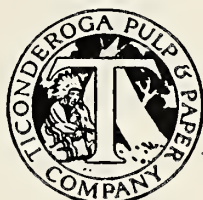
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725 S. La Salle St., Chicago Tel. Harrison 7185

The AJAX EYELET FASTENER

is ideal for eyeletting short runs of tags, calendars, etc., or for fastening securely proofs, estimates and samples.

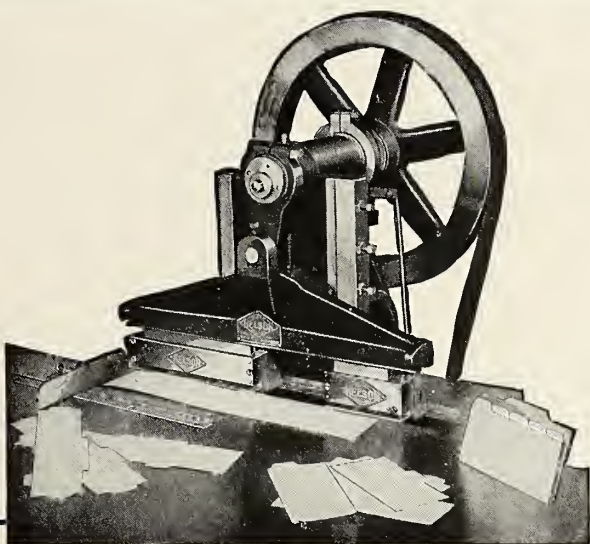
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Handles three sizes of eyelets without any adjustment. Drop the eyelets into the magazine and go right ahead.



For sale by
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BARNHART BROS. & SPINDLER
and their branches



CARD INDEX TAB CUTTING DIES

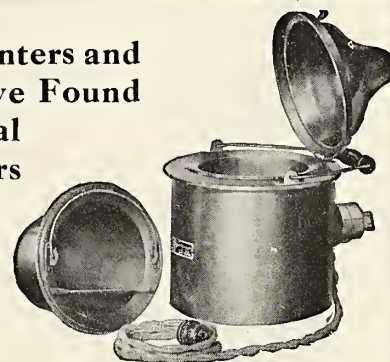
This equipment will interest every manufacturing stationer because of the established low cost of production, the flexibility of the dies and the ease of adjustment to size of tab or position of tab. This attachment illustrated is merely one of many practicable accessories to the

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Binders Have Found
International
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soon save their initial cost—in glue saved—in operating costs—in time conserved.

On request we will send booklet "Efficient Glue Handling" which explains in detail the "fireless cooker" construction of International Electric Glue Heaters. These heaters are built in sizes for all classes of factories and shops.

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Electric Heaters
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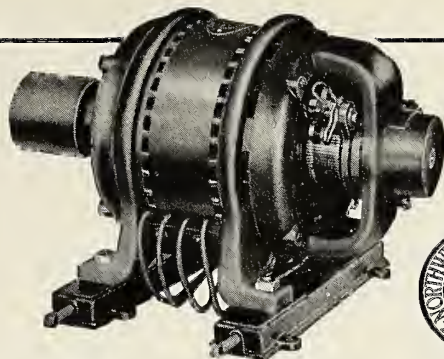
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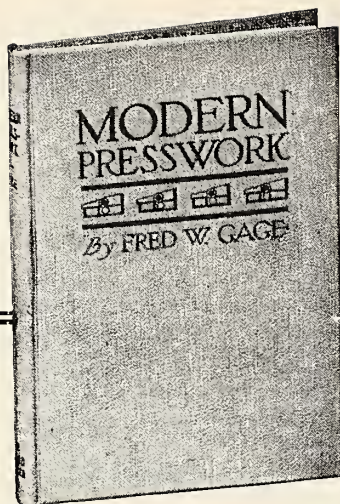
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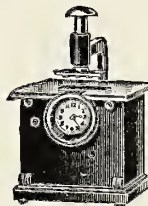
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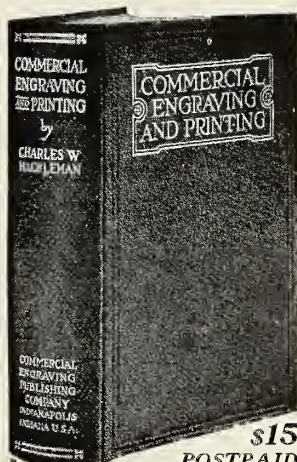
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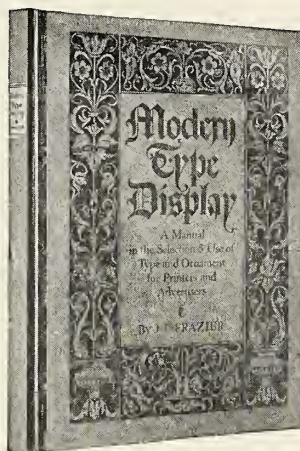
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THE INLAND PRINTER

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The Foreign Readers are Located in almost Every Country in the World.



LOOK IT OVER

Many advertisers in the printing field have had the idea that because The Inland Printer is published in Chicago the circulation is mostly in the Middle West.

It is true that the Middle Western circulation is large, but please refer to the above reproduction of

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THE INLAND PRINTER

Member A. B. C. and A. B. P.

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Ultrafine Transluents—Coated Blanks—Railroads—Tough Checks

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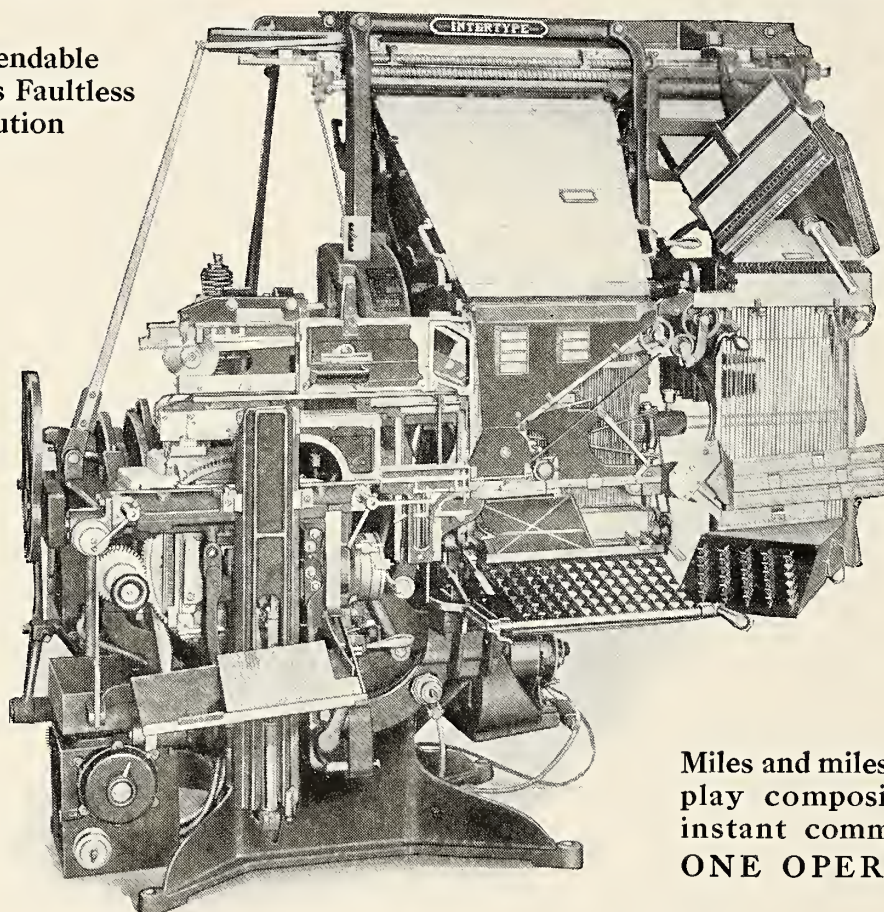
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Equipped with six magazines will assemble, cast and distribute all matrix sizes from 5 point to a 60 point condensed cap face on a 46 point slug.

42 Ems Wide on One Slug

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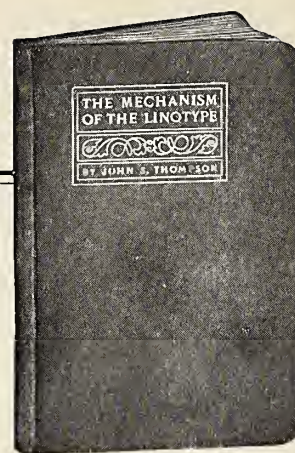
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SEPTEMBER, 1921

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—by JOHN S. THOMPSON
Author of—
“History of Composing Machines”
“Correct Keyboard Fingering”
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8	10.00	37	46.25	40 .83
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11	13.75	34	42.50	55 1.14
12	15.00	33	41.25	Overtime
13	16.25	32	40.00	¼ \$0.46
14	17.50	31	38.75	½ .93
15	18.75	30	37.50	¾ 1.40
16	20.00	29	36.25	1 1.87
17	21.25	28	35.00	2 3.75
18	22.50	27	33.75	3 5.62
19	23.75	26	32.50	4 7.50
20	25.00	25	31.25	5 9.37
21	26.25	24	30.00	6 11.25
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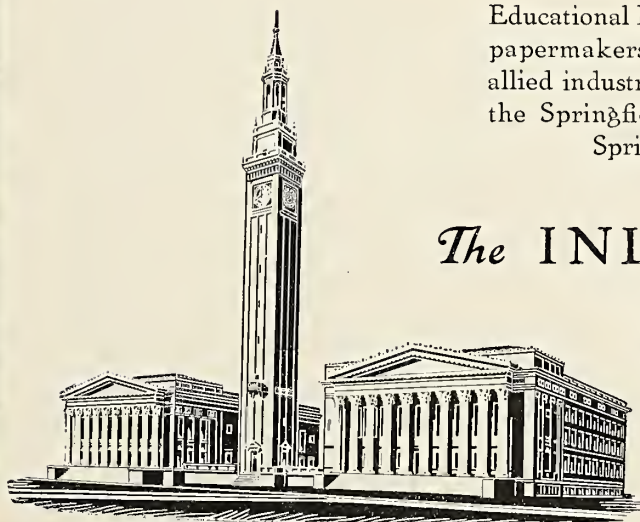


WHICH will be held this year in Springfield, Massachusetts, October 25, 26 and 27, is the official annual meeting of the International Direct Mail Advertising Association, an organization of the largest and most important buyers and users of direct mail advertising in the world, and is an accredited department of the Associated Advertising Clubs of the World.

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Educational Exhibits by the leading printers, papermakers, direct-mail specialists and allied industries. For full information, write the Springfield Publicity Club, Box 1061, Springfield, Massachusetts.



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The Leading Business and Technical
Journal of the World in the Printing
and Allied Industries

632 Sherman Street
Chicago



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To develop all these faces in conformance with modern requirements, without sacrifice of the essential character and artistry of the originals yet always with modern needs in view;
To make each face available in complete type-families, each with its related series of ornaments—selected where possible from the original designs, created where these are lacking by recognized masters;
And, finally, to make all this material available to any printer at any time for any purpose of printing, that he may employ it confidently and intelligently as the means to the best expression of his art:

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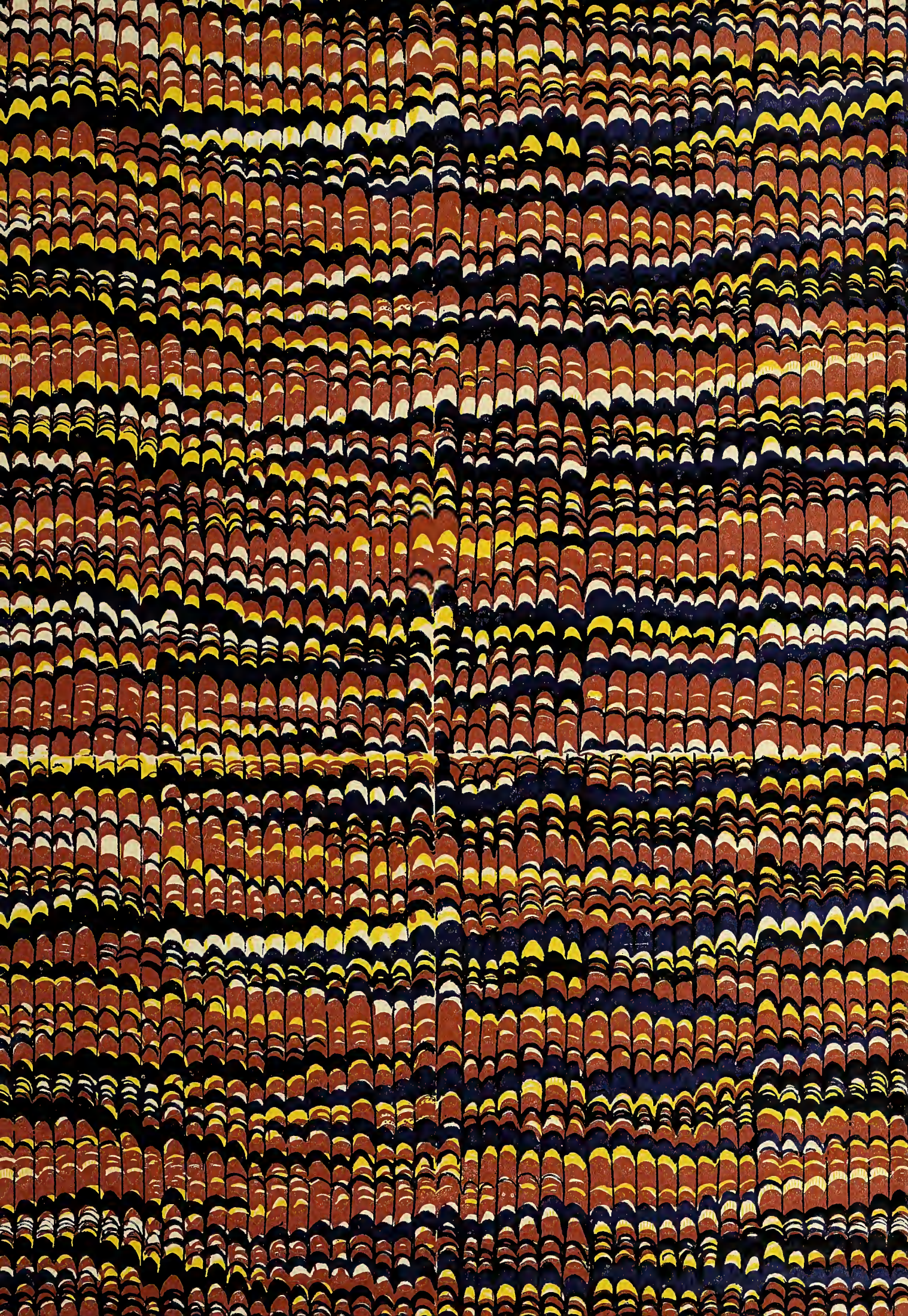
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